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THE  
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### THE ILLUSTRATIONS.

1. QUEEN HENRIETTA MARIA. Engraved by F. JOUBERT, from the Picture by VAN DYCK, in the Royal Collection at Windsor Castle.
2. THE RIVER-BANK. Engraved by J. OUTHWAITE, from the Picture by VANDER HEYDE, in the Royal Collection at Buckingham Palace.
3. EGERIA. Engraved by J. H. BAKER, from the Statue by J. H. FOLEY, A.R.A.

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In answer to Correspondents, we think it right to observe that it does not necessarily follow that a new Subscriber to the ART-JOURNAL need obtain any preceding volumes of the work, although it may be desirable that he acquire the volumes for 1855 and 1856, inasmuch as the Engravings from the Royal Galleries were commenced in January, 1855.

The Part for January, 1857, contains no "continued" articles, and therefore reference to parts preceding is not necessary.

We refer with much satisfaction to the many opinions that have reached us to the effect that the number for January, 1857, is marked by increased excellence in various departments; that excellence it will be our duty to maintain.

THE VERNON GALLERY is contained in the Six Volumes preceding the Volume for 1855, *i.e.* those from 1849 to 1854, both inclusive. These volumes may be obtained of the publisher. But the preceding volumes have long been "out of print," and, when they can be obtained, must be purchased at prices higher than the original cost.

THE BOOK OF THE THAMES will be continued from month to month; and the Authors will be much indebted to Correspondents who will direct their attention to any errors they may notice, or for assistance of any kind which may be useful to them in the progress of their task.

It will be our duty to pay minute and careful attention to the wants and wishes of Manufacturers, and frequently to report their progress. We are fully aware that in this important feature of the Journal consists its larger utility, and that from this source the public have derived especial benefit.


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We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address; but we pay no attention to anonymous communications.

The Office of the Editor of the ART-JOURNAL is 4, Lancaster Place, Waterloo Bridge, Strand, where all Editorial communications are to be addressed. Letters, &c., for the Publishers, should be forwarded, as usual, to 25, Paternoster Row.

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## THE ART-JOURNAL.



LONDON, MARCH 1, 1857.

## THE BRITISH INSTITUTION.

EXHIBITION, 1857.



HE Exhibition of this Institution was opened, as usual, early in February. The private view took place on the 7th, and the rooms were opened to the public on Monday, the 9th. There are altogether 579 works, of which fourteen are sculptural. The entire collection presents no serious essay in what is known as "high Art"—no thoughtful adventure in history; but this is not (as we have a hundred times before said) the fault of the painters, but of the public taste. We are fast approaching a period of miniature in oil; truly the smallest pictures are the best, and some of these present heart-breaking instances of microscopic manipulation; but this is the character of a majority of the works in every exhibition of the season. The subject-matter of the most carefully-wrought productions does not reach the dignity of what the dealers in, and collectors of, the elder schools call "conversation-pieces;" but enough has been said on this subject—proceed we, therefore, at once to specific instances.

No. 1. 'The Colossal Pair, Thebes,' FRANK DILLON—

"Nothing beside remains. Round the decay  
Of that colossal wreck, boundless and bare,  
The lone and level sands stretch far away."

These are the two sedent statues of the vocal Memnon and his wife on the sandy plain of Thebes, which here rise in sullen grandeur against the twilight sky. The vast solitude deepening in gloom is very impressive, and even painful is the effort made by the eye to penetrate the mysterious distance. A living figure, to show the magnitude of the statues, would have vitiated the feeling the artist has been desirous to preserve. The skeleton of a camel, ingeniously placed at the base of the nearer statue, serves in some sort to show the size. The picture may be classed among the most admirable of modern works.

No. 2. 'Sunay Hours,' LOUIS HAGHE. The subject is a party assembled at dessert within a large bay-window, which looks into a garden. We cannot help, of course, comparing this work with Mr. Haghe's triumphs in water-colour, and wonder that he should ever think of touching oil, standing alone as he does in the splendours of his own particular art.

No. 3. 'The Devonshire Coast,' H. JUTSUM. A very ordinary section of sea-coast scenery, painted in an unbroken breadth of daylight. The nearest site is a harvest-field, which slopes downward to the shore, and the retiring passages are, on the left, the tranquil sea, and, on

the right, a succession of grassy headlands, which, until the utmost distance is accomplished, succeed each other in green slopes down to high-water mark. It is highly successful in its local and aerial colour, and simplicity of daylight effect.

No. 10. 'Dutch Boats in a Calm, off Antwerp,' E. HAYES, A.R.H.A. A small picture showing principally a Dutch sailing-boat in the stream of the Scheldt, abreast of the entrance to the inner basin. The boat is drawn with elaborate minuteness.

No. 22. 'The Pet Rabbit,' R. BUCKNER. This is a group of portraits of the size of life—those of three children, one of whom shows the "pet rabbit." The great object of the painter is refinement, personal and characteristic.

No. 25. 'The Mountain Despot,' R. H. ROE. The despot is an eagle that is perched on a rocky peak, with a duck that he has borne to his retreat from the lake below. The picture is true to nature, and very beautifully painted; it is indeed one of the most meritorious and attractive works of the Exhibition.

No. 27. 'The Island of Murano, Venice,' G. E. HERING. This is the place where the famous glass was made, and where, we believe, the cemetery is. We see the place as if from Venice, with a solitary gondola bearing some curious stranger to the landing-place. It is not a crowded composition: there are but two principal quantities, each of which assists the other. The artist has produced many charming pictures of Italian scenery, but we think this the most elegant, chaste, and truthful version he has ever exhibited.

No. 32. 'The Landing-Place, Top-Hané, Constantinople,' E. A. GOODALL. This looks a very honest representation of a veritable locality, deriving life from numerous figures which, in costume and character are, we are certain, scrupulously accurate. The great merit of the work is such a realisation from materials really not very striking.

No. 33. 'The Molo, Venice,' E. W. COOKE, A.R.A. A small picture in which the line, with its buildings, runs transversely into the composition from the left, showing the library and the palace, the buildings further to the right being screened by a group of boats, on the whole skilfully managed; but we really have such a surfeit of this subject that we turn refreshed to a moderately well-painted Highland bothie.

No. 35. 'Watermill near Llanarmon, Denbighshire,' P. DEAKIN. A small and rickety structure, built, or rather thrown together, so as to receive a thread of water, which drives the wheel. It is carefully painted, but, perhaps, too foxy in colour.

No. 42. 'Corinne,' H. WEIGALL. This is a life-sized head and bust in profile, coloured with infinite sweetness and brilliancy, and remarkable for its elegant simplicity.

No. 48. 'In the Highlands,' A. COOPER, R.A. The subject is an agroupment of a man in Highland costume standing with a grey pony; the latter is well drawn and painted.

No. 51. 'Vesuvius, from Capri,' E. W. COOKE, A.R.A. Capri is generally painted at a distance, but here we are tenants of the rock, looking forth upon the sea, beyond which, in the distance, lies Vesuvius with its eternal wreath of smoke. The sea and distance are carefully wrought, but the rocky dwelling of the fisherman is very sketchy.

No. 52. 'Cochem, on the Moselle,' G. C. STANFIELD. On the Rhine we may believe ourselves as of to-day, but on the Moselle we cannot help feeling very mediæval—living under the mild discipline of some William the Lion or Otho the Tiger. Houses were of the same pattern as these five hundred years ago, and why may not these be as old? Then there are the well-known castellated peaks, each some time

the den of one of those fierce priests or princes who, like the dragon of a chivalrous tale, was the scourge of the neighbouring country. We can never mistake the Moselle; the picture is somewhat hard, but of much excellence.

No. 57. 'Athens,' W. LINTON. This view of Athens is taken from near the site of the Temple of Jupiter, the remaining columns of which rise in the foreground. Athens is sufficiently pronounced in the picture; the Acropolis can never be mistaken.

No. 58. 'Beautiful in Death,' G. LANCE. The subject is a dead peacock, the plumage of which, especially that of the tail, is painted with the nicest imitation of nature.

No. 59. 'The Village Farrier,' R. BRANDARD. Mr. Brandard has painted this class of subject with extraordinary power of colour and effect, but this is not equal in quality to others that have preceded it.

No. 62. 'A Monk of Old,' H. MOORE. Simple, substantial, and characteristic. The monk is coarse in favour and coarse in attire; he sleeps over his wine—thus for him the good things of this life are not its outward show, but its creature comforts.

No. 64. 'Too late!' J. G. NAISH. This, we are told, is an incident of the late war, and it is intended, perhaps, to express that the peace comes too late, as the two figures which constitute the subject (two girls) are in mourning.

No. 65. 'The Evening Drink in a Mountain Lake,' F. DANBY, A.R.A. It cannot be supposed that the allusion points to anything but cattle. So it is; but the herd is only accessory; it is a lake and mountain subject, the expanse of water being enclosed by mountains which rise in various ridges, and so conclude the view. The glow of the evening sky tints the entire scene with an endless variety of mellow harmonies. We feel continually that really fine execution has much to do with sentiment—here, for instance, the theme is tranquillity, but our goodwill to fall in with the sedative disposition of the painter is disturbed by here and there some importunities of touch; and again, the water rushes past in a dancing stream, dazzling the eye by its coruscations, and vexing the ear with its everlasting and monotonous tale. The work is nevertheless a production of much excellence.

No. 66. 'The Gamekeeper's Daughter,' W. UNDERHILL. She is circumstanced as if in a larder plucking a fowl, and surrounded by varieties of game. It is superior in execution to antecedent works.

No. 75. 'The Gallant Action fought by the British 18-pounder 36-gun Frigate, *Penelope*, Captain Henry Blackwood, and the French National Ship, *Guillaume Tell*, Captain Saulnier, bearing the Flag of Rear-Admiral Decrès, on the Morning of the 31st of March, 1800,' E. DUNCAN. In this picture the story is only of two ships, and the narrative is perspicuous and most circumstantial. On the 30th of March the *Guillaume Tell*, taking advantage of a strong southerly gale and the darkness that succeeded the setting of the moon, weighed and put to sea from the harbour of Valetta. The *Penelope*, a small fast-sailing frigate, gave chase, and coming up with the French ship at half-past twelve, luffed under her stern, and gave her the larboard broadside. In this manner the fight was continued all night. It is now daylight; the Frenchman is sailing out of the picture, pitching heavily over a rolling sea, while the little frigate is crossing his wake and delivering her larboard broadside. The maintop-mast of the *Guillaume Tell* has just come down, causing immense confusion on the upper deck, the mizentop-mast having been shot away some time before. The *Lion* and the *Foudroyant*, two of our line-of-battle ships, are seen in the distance, and on their arrival the *Guillaume Tell* struck. We understand at once





the merits of the "situation," as here set forth; it is one of the best and most intelligible sea-fights we have ever seen.

No. 76. 'A Regiment of Royalist Cavalry at Edgehill,' J. GILBERT. In these days of infinitesimal touch, it is a relief to see something vigorously independent. This strikes us at first as a sketch for a larger picture, and again as not the work of the artist whose name follows the title, because he has ever seemed given over to the luscious fruitiness of transparent colour. However, that the shadows are opaque may be attributable to the fact that they have been painted at once, and there is an identity of feeling in the carriage and presence of the figures. It is a large canvas, and the whole of the near site is occupied by cavalry in the equipment of the cavalier time. The picture has been painted entirely without models, and as such must be considered as an evidence of great power and knowledge.

No. 82. 'Rain Clearing Off,' H. DAWSON. The sky in this picture is a passage of sublime expression. The retirement of those menacing and teeming clouds is a description which we rarely see accomplished in terms so grand and majestic as we see here. The scene is an ordinary wooded river-side with a church and water, and reflections of masterly truth. The picture is generally mellow; even the clouds are not cold; but this is carried to excess, especially in a principal tree, which is too much forced with warm colour. The sky is magnificent, so much so as to make us discontented with the domesticity of the lower material. Had the landscape been of elevated character, the work had been one of vast epic power.

No. 89. 'Hazy Morning, View near Sonning,' G. A. WILLIAMS. Characteristic of the banks of the Thames, and entirely successful as describing the phase in the title.

No. 90. 'The Fish-market, Rome,' E. A. GOODALL. The textures and surfaces in this excellent work are the result of much careful labour, and strike the eye at once as singularly true. The composition consists of a few broad, important, and prominent parts, really and truly the principle of an impressive style. This memorable old arch has received ample justice at the hands of the painter; its veritable Roman bricks and facing of mortar, broken here and there, are most conscientiously described. There are but few figures; those, however, are types of various classes that inhabit Rome, that is, of the more picturesque classes. The reality, breadth, force, and earnestness of this work rank it the best the artist has yet produced.

No. 94. 'A Picnic,' H. O'NEIL. A lady with, perhaps, her children and an attendant, within the shade of a beech wood. It is careful but hard.

No. 95. 'Dalgetty and Gustavus,' H. BARBAUD. The subject, it will be remembered, is from "The Legend of Montrose." The horse is exceedingly well drawn and painted.

No. 96. 'The Evening Hour,' E. J. NIEMANN. This is a composition presenting the ruins of a castle situated in a wooded country, and apparently moated. We look down on the ruin, and over the trees into the twilight distance, out of the shade of which the birds seem to come to claim a home in this spot, which seems forsaken by man. The sentiment is poetical and touching.

No. 104. 'Interior of a Stable,' A. J. STARK. The animals in this picture (three horses) are successfully painted, and in the stable appointments nothing is forgotten.

No. 108. 'Vale of Aden, Warwickshire,' C. MARSHALL. A small picture offering an extensive view over a rich and well-wooded country. A small stream flows in the foreground, but is quickly hidden by intervening trees. It is an agreeable subject, and would paint well as a large picture.

No. 109. 'Fruit,' G. LANCE. Consisting of grapes, a melon, some plums, and a piece of matting—all painted with the wonted skill of the artist.

No. 115. 'Autumn, a Morning Study in Sussex,' H. MOORE. A group of trees, with the freshness and feeling of nature, brought forward without treatment, and just as they are.

No. 116. 'Venice, the Porto,' E. W. COOKE, A.R.A. This picture was painted in 1850, and has since remained in the possession of the artist. The principal subject is one of the Venetian craft at anchor, and with her sails up to dry. In the distance are seen all the well-known buildings on the Molo and elsewhere. It is a gem—a work of rare excellence.

No. 118. 'Abbeville Cathedral,' W. CALLOW. The view is taken from the back of the building, so that the cathedral itself, a screen of trees, and the river, constitute the picture, which is small.

No. 126. 'The Monopolist,' P. R. MORRIS. The Monopolist is a boy, who, seated with his sister at the foot of a tree, greedily devours the whole of a large apple without offering her any. The figures are minutely wrought, but feeble in drawing.

No. 127. 'A Sketch from Nature, near Medmenham, on the Thames,' E. BODDINGTON. The definition of the distance in this picture is very judiciously managed.

No. 129. 'A Kentish Interior,' R. ELMORE. Full of the usual material of a rustic abode, and inhabited by an aged pair engaged in reading the Scriptures.

No. 133. 'On the Grand Canal, Venice,' J. HOLLAND. We look up to the Dogana from a church on the right, whence emerge two ladies who have been to confession. Really the Podesta must have had artistic effect in view when the edict was issued for painting all gondolas black—how admirably the gondola hue cheers up everything around! This is a charming work. The architecture selected is fantastic, and the artist selecting it as a principal had no small difficulty before him, but it is here disposed of with masterly judgment.

No. 134. 'Peaches,' M. GROENLAND. A small picture containing a couple of peaches, one of which is divided. The imitation of nature is most perfect.

No. 136. 'A Nymph,' E. HUGHES. A study of a small female head, extremely bright in tone, and finished like a miniature.

No. 138. 'Between Dolgelly and Tal-y-Lin, North Wales,' A. W. WILLIAMS. A small picture, but deep, forcible, and clear. It represents a stormy effect, with masses of rolling clouds of the most imposing character; these indeed are a picture of themselves.

No. 139. 'A Farm in Sussex,' J. STARK. A small round picture of much freshness and impressive simplicity. The materials are trees, farm-buildings, and water, coming together in a manner much more agreeable than we find those objects generally.

No. 140. 'Happy Joe,' HARRY HALL. It is the perfect success of this essay in low life that induces us to notice it. This "Happy Joe" is cantering on a donkey across a heath with a pipe in his mouth—the best of roughs, the most impudent of ticket-of-leave-men, a gipsy—smuggler—poacher; the poor donkey reels under the overweight of truculent iniquity.

No. 150. 'Child with a Book,' L. WALTER. A small study accurately drawn and successfully coloured in the shaded passages.

No. 151. 'November Morning at Torry, near Aberdeen,' J. CASSIE. This is a small picture consisting of common-place material, but realising a feeling consistent with the title.

No. 153. 'Boys Fishing for Minnows,' J. BURNET. We have never before seen an essay in oil by Mr. Burnet. It is an upright picture,

with a group of boys fishing in a shallow pool in the shade of lofty trees. It reminds us of an early and good period of our school.

No. 162. 'Ruins of Dunstanborough Castle—a Calm Evening,' S. P. JACKSON. The spectator here looks southward, having on his right, at a little distance, the green slope on which the ruin stands, with an intervening portion of the beach at low-water. The near section of the composition is in shade, but the ruin and its site are lighted up by the setting sun. The force of the picture is the foreground, in which occur two boats and a coasting-sloop, with the line of the low-water wave as it breaks gently on the shore. It is a picture of rare merit, possessing many beauties, but too "clever;" we had rather see less but progressive quality in the works of those who have as yet turned but few pages of the book of nature.

No. 163. 'Hope,' G. D. LESLIE. A female figure wearing a white hood enwreathed with ivy; she holds a bramble, from which she plucks the thorns. The scene in which she is circumstanced is open, and the trees are leafless as in winter. The picture is very highly finished, but we cannot recognise the figure as an impersonation of Hope.

No. 164. 'A lost Lamb in a fat Place,' T. DANBY. A section of wooded scenery, with trees in form and character so rough that they can be no more than natural curiosities. The picture has every evidence of having been worked entirely from nature.

No. 166. 'An English Interior,' D. W. DEANE. A cottage, in which a young mother is nursing her child, having her back turned to the window, whence a strong light is cast upon the figure, so as to produce a very spirited effect.

No. 171. 'A successful Day on the Tweed,' H. L. ROLFE. A piscatorial essay consisting of a couple of small gilse and some fine orange-fins, taken perhaps in one of those tempting rapids above Norham Castle, or it may be near Melrose; their scales yet glisten with moisture, as if five minutes had not elapsed before they were transferred to the canvas.

No. 172. 'A Refreshing Draught,' C. DUKES. The subject is a rustic mother giving her child a draught of water; it is very satisfactory in colour.

No. 173. 'A tranquil Stream in Autumn, North Wales,' C. BRANWHITE. This composition is picturesque, nay, even imposing, and the promise of the title is fulfilled on the canvas. There is a sheet of water shut in by trees, backed by mountains, without which nothing Welsh is painted. There is everywhere evidence of power, that fascinating power of sketching, which becomes an intemperance from which a victim can scarcely ever rescue himself.

No. 174. 'Waiting for the Ferry,' T. UNDERHILL. A group of market-people; one of the ladies, young and interesting, mounted on a donkey. The figures are substantive realities, painted with great firmness.

No. 180. 'The Pliant Hour,' W. P. FRITH, R.A. The subject is Othello declaring his love to Desdemona.

"She bade me, if I had a friend that loved her,  
I should but teach him how to tell my story,  
And that would woo her. Upon this hint  
I spoke."

The motive of the subject—that is, the story of Othello, and the love of Desdemona, are most pointedly set forth. Most earnestly does he discourse, and most attentively does she listen. His left hand rests upon the chair on which she sits, while with his right he is ready to take her unreluctant hand. It is a small picture. The composition is rich, and the circumstances appropriate.

No. 181. 'Riva Degli Schiavoni, Venice,'



E. W. COOKE, A.R.A. This, like the picture already noticed, was painted some years ago; it is in everything a suitable pendant to it.

No. 183. 'A Lesson with Grandmother,' E. J. COBBETT. The scene is a cottage interior; the grandmother is repairing some textile item of household utility, and the grandchild sits upon a stool reading her lesson. The light from the window is very effectively broken on the two figures. There is less colour here than we have generally seen in the works of this painter.

No. 185. 'The Town-hall and Market-place of Orta, Piedmont,' G. E. HERING. Next to the neighbouring town of Pallanza, on the Lago Maggiore, this little place is the most beautifully situated of the lake towns of the district. The town-hall is a little square building standing on arches, and comes into the composition as a principal about which the spectator would feel some curiosity were he not told it was a "town-house." The water, with its many coloured reflections, is most successful.

No. 186. 'Mendicants,' W. UNDERHILL. A misnomer, we apprehend; the principal figures being a stalwart shepherd lad, and his well-conditioned dog, together with a woman nursing her child. The figures are forcibly painted.

No. 192. 'The Highland Fisher's Home,' J. MOGFORD. This home is a bothie with all the outward signs of the vocation of its inmates, and situated on the pleasant shore of a narrow arm of the sea shut in by mountains. In the treatment of the sky there is much fine feeling.

No. 193. 'A Cattle Shed,' T. SIDNEY COOPER, A.R.A. Containing a calf, two or three sheep, and a lamb. This, although we have already several times seen it, is preferable to the oft-repeated group on the knoll.

No. 197. 'The Hay-field,' H. JUTSUM. This composes so well that it may be supposed to have been for the most part translated from nature. The hay-field, occupying the breadth of the nearest site, lies on a declivity descending to a little river which appears here and there through the trees on its banks. From the river the ground rises again, and on the right a rich and beautiful distance opens until objects are lost in the descent of the sky tints. The hay-field is one of the most perfect representations of the subject we have ever seen.

No. 200. 'At Padua,' W. N. HARDWICK. A block of old and picturesque houses, such as we see only in Italy. It is a picturesque subject, admirably rendered, but somewhat too crudely coloured.

No. 202. 'Trarbach on the Moselle,' G. C. STANFIELD. A study of old houses with never-ending bay windows, and slate sides and roofs, all painted with singular substance and reality.

## MIDDLE ROOM.

No. 210. 'A View near Port Madoc, North Wales,' J. DANBY. The subject is a bay at low-water, shut in by a mountainous shore presented under the aspect of evening. On the shore lies a schooner which has been stranded in a late gale.

No. 211. 'X.Y.Z. at the Post-office,' T. M. JOY. A young lady applies at a post-office for a letter addressed to her under the above superscription. She receives it; and in the pendant, 'X.Y.Z. at Home,' we find her "devouring" the missive with kisses—inexplicable transport.

No. 216. 'Place Cordelier, Dinant Brittany,' L. J. WOOD. These are not the most picturesque buildings in Dinant, but they are most agreeably painted; they are like houses that people can live in.

No. 225. 'Fruit,' E. LADELL. White and black grapes, accompanied by an old glass goblet; the fruit are closely imitated from nature.

No. 230. 'Maternal Love,' G. E. HICKS. A group of a cottager with her child. There is much careful manipulation in the picture, but the head of the mother is too large.

No. 234. 'Enone,' J. E. COLLINS. The subject is accompanied by a quotation from Tennyson's poem. Were it not so, we should have thought the title an accidental misnomer, because the figure before us is a woman of high refinement; she is elegantly draped, and holds a lyre, on the strings of which her fingers rest. This tenderly nurtured lady never could say to Paris, lighter than the autumn leaves, more inconstant than the winds that blow them—

"Sape greges inter requievimus arbore tecti;  
Mistake cum foliis præbuit herba torum."

No. 235. 'The Stranded Ship,' W. A. KNELL. This is a large picture showing a ship grounded, and boats plying to and fro in the breakers rescuing the crew. There is ample space to show the raging sea and the threatening sky, both of which features are depicted with singular force.

No. 237. 'Entrance to Hastings, Sussex,' P. W. ELEN. This shows the descent upon the town by the old London road. In the extreme right distance we obtain a glimpse of Beech Head. In firm manipulation this is much superior to antecedent works.

No. 240. 'Meditation,' F. WEEKES. In this study there is a certain tone of caricature unbecoming the subject; it is, however, very minutely manipulated, and shows that the artist has high capabilities.

No. 246. 'Winter Evening,' E. F. D. PRITCHARD. An open composition, showing a small water-mill under the aspect described in the title. It is a clever work. The sky is highly successful.

No. 247. 'Through the Welsh Woods,' H. J. BODDINGTON. This is a large upright picture showing a path through a wood, the trees of which close the composition. The foreground is a most skilful passage of Art, indicating the most perfect command of the kind of material of which it is composed.

No. 250. 'Sunshine,' W. BROMLEY. A small picture of a shepherd-boy lying on the ground; most agreeably painted.

No. 253. 'The Interview between Charles XII. of Sweden and the famous John, Duke of Marlborough, in the Camp at Altranstadt,' W. CAVE THOMAS. This is a small composition, perhaps an essay for a larger work; it seems to have been sketched without models.

No. 254. 'The Love-letter,' C. J. LEWIS. The subject is properly a cottage-garden, in which are introduced two girls. The trees and flowers are very successfully painted, but the picture wants the substitution of grey for a portion of the too prevalent green.

No. 255. 'The Covey,' J. WOLF. The snow covers the ground, and the birds nestle beneath a bush. It is a large picture, with the breadth of the snowy mantle almost unbroken. The birds are painted with a marvellous feeling for plumage-painting. On the sprays above the partridges there is a little colony of finches, which, we submit, are out of place there.

No. 256. 'Imogen,' W. FISHER. A life-sized study in the act of kissing the gem which is afterwards lost. It is an elegant conception, well painted, but less Imogen than any devoted wife or fiancée of our own time.

No. 261. 'The Young Naturalist,' W. H. KNIGHT. A small picture presenting a country boy with a butterfly in his hand—worked out with infinite nicety of touch.

No. 266. 'Mother and Child,' G. SMITH. An every-day subject, but qualified in this little work with infinite sweetness.

No. 267. 'Early Summer—Mowing,' H. JUTSUM. In the freshness of this picture the season is very definitely described.

No. 268. 'Interior of a Welsh Farm-house,' A. PROVIS. The small window, and the primitive fire-place, with the light coming down the chimney, together with the usual catalogue of cottage furniture, are painted with taste and feeling.

No. 269. 'The British Mother,' COUNTESS OF WESTMORELAND. This is a large portrait of Lady Mornington, the mother of the late Duke of Wellington. It is the largest oil picture we have ever seen by a lady; and the principal portrait, together with the busts of the Duke of Wellington and Lord Wellesley, are so well painted as to be at once recognised. It is well known from the engraving, and has ever been esteemed a valuable acquisition to the world.

No. 270. 'Kirkstall Abbey, Yorkshire,' G. C. STANFIELD. This subject is about three miles from Leeds, on the banks of the Aire; and the artist in presenting his view has succeeded in excluding the manufactories. It is very like the ruin.

No. 274. 'The Dairy-maid' (figure by J. COLBY), G. HORLOR. The subject of this picture is a group of calves, which are extremely well drawn and painted.

No. 275. 'Hamsey Church, Sussex,' C. R. STANLEY. The subject is not perhaps very attractive, but the effect of a summer afternoon is rendered with much sweetness.

No. 280. 'Anxiety,' C. COUZENS. An invalid, a young man, apparently the victim of consumptive disease, lies stretched on a sofa; a wife or sister sits by watching him with affectionate tenderness, and a lady enters the room and enjoins silence to a child that accompanies her. The narrative is circumstantial and perspicuous.

No. 281. 'A Contemplative Youth,' J. LUCAS. A life-sized figure of a boy wearing a black doublet, and like perhaps what Milton might have been in his youth. It is painted with judgment and matured skill.

No. 295. 'Cactus,' &c., MISS MUTRIE. Overpowering in colour, and rivaling the transparent brilliancy of nature.

No. 296. 'Spending a Ha'penny,' G. SMITH. A child has been conducted into the shop of an old dame who sells sweets, and the window is thronged by a crowd of children, who feel themselves interested in the event. The serious whimsicality of the incident and the manner of the narrative are very amusing. The figures, faces, and accessories are charmingly painted.

No. 310. 'On the coast of Amalfi,' HARRY J. JOHNSON. The subject is a portion of the coast the most rugged and romantic, consisting of many fantastic forms which the artist has imitated closely from nature. The picture is large, highly coloured, and very spirited in execution.

No. 315. 'A Boy's Head—A Study,' W. E. FROST, A.R.A. A small, full face, exquisitely finished.

Nos. 316 and 317, 'Summer Time' and 'An Angel,' W. GALE, are two small pictures, stippled with the utmost *finesse* of miniature-painting.

No. 330. 'Bamborough Castle,' S. P. JACKSON. The castle is upon our left, we look, therefore, northward, towards Holy Island and Berwick. A heavy sea is rolling in, and a vessel has dragged her anchor, and is cast ashore. The subject can be mistaken for no other than Bamborough.

No. 332. 'Il Penseroso,' SIDNEY HODGES. A life-sized female figure, and rather *la pensive*—wearing, of course, sad-coloured raiment. The features are agreeably coloured.

No. 337. 'The Village School,' J. GILBERT. The figures here are an aged and Rosicrucian-looking "Dominie," who hears a ragged group of pupils their lesson. The impersonations are original in character and spirited in execution.

No. 338. 'Landscape with Calves,' G. W. HORLOR. Well drawn and extremely clean in execution—*mais pourquoi toujours veau?*

No. 342. 'View on a Common, near Worth, Surrey,' H. WEEKES, A.R.A. A very extraordinary subject, painted, we may presume, as a *divertissement* amid severer sculptural studies.

No. 348. 'Roman Boy with a Pitcher of Water,' R. BUCKNER. This figure has been studied from a native Roman model; the head is really charming.

No. 359. 'Holding, as it were, the Mirror up to Nature,' W. HEMSLEY. The scene is a cottage interior, in which an aged dame, having fallen asleep, some children are amusing themselves by throwing the reflected sunlight on her face by means of a looking-glass. The figures are most carefully drawn and painted, and the reflected lights are most felicitously dealt with.

## SOUTH ROOM.

No. 374. 'Interior, Westfield House, Ryde, Isle of Wight,' C. H. STANLEY. This is a study of a large room lighted from a skylight. It contains pieces of sculpture and objects of *virtu*, which, with the elegant furniture, are painted with the utmost exactitude.

No. 375. 'Lane Scene, October,' T. J. SOPER. A production far in advance of everything already exhibited under this name.

No. 383. 'Bianca,' T. GOODERSON. Rather Brunetta, being a study of one of the dark daughters of Italy—a Roman model for all the world, and attired as simply as the other famous Bianca, though more forcible in tone.

No. 389. 'The Dream,' J. A. FITZGERALD. A small highly-finished picture representing the dream of an artist, about whom are flitting numberless party-coloured elves—a fantastic conception most successfully carried out.

No. 393. 'The Mother's Grave,' MISS E. BROWNLOW. Firmly painted, but the extremities of the figures are imperfectly drawn.

No. 407. 'Janet Foster,' FRANK WYBURD. She is presented erect, and carrying a small tray. The figure and the elaborately-ornamented apartment constitute a most charming miniature.

No. 408. 'The Vintage,' W. E. FROST, A.R.A. Also a miniature, but of another class. There are two principal figures—a woman bearing on her head a basket of grapes, and accompanied by a child. In praise of this little picture too much cannot be said.

No. 415. 'Thy Will be Done,' H. LE JEUNE. This is likewise a small work, the subject of which is the Saviour praying in the garden. It is enough to say that it is strikingly Correggesque in feeling.

No. 437. 'Partant pour la Syrie,' N. J. CROWLEY, R.H.A. Interpreted by a life-sized figure of a little girl who has donned a steel scull-cap, and grasps her papa's sword with an air of extreme self-satisfaction.

No. 436. 'A Florentine Holiday,' J. D. WINGFIELD. This is a garden composition, with figures in picturesque costume—a class of subject in which this artist excels.

No. 441. 'Calcutta, Government House, Town-hall, Ocheltonic Monument, and part of Chowringhee' (taken from the fort), MARSHAL CLAXTON. This, we doubt not, is a faithful representation of the place which it professes to describe. It is a large picture.

No. 446. 'The last Scene in the Merry Wives of Windsor,' G. CRIKSHANK. The scene at Herne's Oak; we find, therefore, Falstaff on the ground tormented by the fairies. If there be any difference between this and former works, it is that it is more careful as to forms. Crikshank is comparable only to Cruikshank.

No. 457. 'The Old Cavalier,' T. MORTON. A small and brilliant picture of a well conceived character.

No. 458. 'Molière reading his Comedies to

his House-keeper,' T. P. HALL. A good subject; but its earnestness is enfeebled by the multitudinous minute incidents brought into the composition. It is, however, full of point and character, and gives promise of greater excellence hereafter.

No. 464. 'View in the Environs of Albano,' E. DUVAL. The view is picturesque, and forcibly treated in the manner of the French school.

No. 465. 'Leith Hill, Surrey, looking towards Ewerst, Hascombe, and Hind Head,' G. COLE. A noble subject, and most characteristically English; the distances are happily described.

No. 471. 'On the Thames, Maple Durham,' G. W. SANT. For the sake of breadth the whole of the incident is worked out within a few grades of a monotone; the foliage is too grey, but it is withal what is generally understood as a "clever" picture.

No. 476. 'Spanish Ballads,' P. H. CALDERON. A study of a lady playing the guitar; an attractive picture, entirely English in feeling.

No. 483. 'The Two Extremes—the Post-Raphaelite,' H. O'NEIL. This and 'The Pre-Raphaelite,' by the same artist, illustrate these opponent Art-theories, with some causticity of allusion to the latter.

No. 484. 'Off to the Lido, St. Agnes' Eve,' J. HOLLAND. Another of those mimetically brilliant Venetian essays from the exhaustless portfolio of this artist.

No. 491. 'The Banks of the Machno,' J. DEARLE. The water is more successful than in antecedent works, but the leafage is less so.

No. 500. 'Church of St. Pierre, and ancient Portal de la cour at Auxerre, France,' L. J. WOOD. This is, perhaps, too deeply glazed; but the building cannot be mistaken, for there is no other like it in Europe.

No. 506. 'A Music Lesson,' E. HOPLEY. The master and pupil are two boys, one of whom whistles the air which the other is to follow on his tin pipe. The point of the narrative is sufficiently obvious.

No. 510. 'May and Sheep,' F. W. KEYL. A very small picture, executed with a fine feeling for the freshness of nature.

No. 511. 'The Corn Flowers,' LOUIS HUARD. The scene is a corn-field, in which is a group of children decking each other's heads with wild flowers. The light and shade of this picture are very masterly.

No. 519. 'An Old Water-Mill,' ALFRED MONTAGUE. So old that it seems about to fall into the shallow stream; it is, however, very like many we have seen.

No. 525. 'A Little Scarecrow,' T. F. DICKSEE. A study of a rustic child in the act of using a clapper to frighten the birds; the figure is well drawn and firmly painted.

No. 539. 'A Letter requiring an Answer,' W. CAVE THOMAS. We see here a lady seated in profound reflection, and the letter which has caused her so much thought lies at her feet. The figure is admirably drawn, but the colour of the features is not sufficiently fresh.

No. 543. 'Killeaghy Church, above the Lakes of Killarney,' Captain J. D. KING. The picturesque material of this little picture is very forcibly represented.

Of sculpture there are fourteen pieces—'Ariel,' W. CALDER MARSHALL, R.A.; 'David playing before Saul,' J. S. WESTMACOTT; 'The Refuge,' W. CALDER MARSHALL, R.A.; 'The Skipping Girl,' MRS. THORNECROFT; 'Happy as a Queen,' T. EARLE; 'Instruction,' R. A. WILSON; 'England's Hope,' CARLETON MCCARTHY; 'Repose,' ALEXANDER MUNRO; 'A Study,' ROSS HARVEY; 'A Statuette of His Imperial Majesty Napoleon III.,' HAMILTON MCCARTHY; 'Il Penseroso,' G. HALSE; 'Sunshine,' J. DURHAM; 'L'Allegro,' G. HALSE; 'Leap-frog,' G. ABBOTT.

## THE ROYAL PICTURES.

## QUEEN HENRIETTA MARIA.

Van Dyck, Painter. F. Joubert, Engraver.  
Size of the Picture, 3 ft. 5½ in. by 2 ft. 9 in.

VAN DYCK stands forth at Windsor Castle in all the glory of portraiture: "No gallery in the world," says Dr. Waagen, when speaking of the Van Dyck Room in that royal residence, "can display so large a number of portraits by this great master; there are no less than twenty-two. As a portrait-painter he was, without doubt, the greatest master of his age. His conceptions are almost always pleasing, and often fine; the attitudes easy and unstudied; the general effect admirable; the drawing of the heads and hands refined. To all this is added a great clearness and warmth of colouring, and freedom and yet softness in the handling, so that his portraits are in the highest degree attractive and elegant. As he passed the last ten years of his life (from 1631 to 1641) with but little interruption in England, and as the English have also procured many master-pieces of his earlier time, his talents in all the various stages can nowhere be so well studied as in this country."

The education this painter had received in the school of Rubens enabled him to bring to the ennobling of his portraits those principles which confer a dignity and consequence on the portraits by Titian; and from his giving a greater attention to detail, both in the colour and minutiae, and a grander delicacy in handling, his works, especially those painted before he came to England, are the perfection of this branch of the art. His earlier portraits, painted in Flanders, possess great delicacy and finish, yet a fine, manly, historic character; those he executed in Italy, and after his return from that country, more firmness, and the luminous style of the Venetians; while in England he gradually became slier in his finish, from the multiplicity of sitters, and often less imposing, from his painting many of his heads in an ordinary light, with the window not sufficiently high to give importance to his shadows.

Charles I., that unfortunate monarch, was yet happy in finding a painter who could hand down to posterity, as Van Dyck has left us, such noble records of a countenance royal amid all its sorrows. The head of the king, by the hands of any other artist, looks meanly peevish, and the several features are defined with trifling terminations; in the hands of Van Dyck those features assume dignity from the style of drawing, and appear suited to form part of an historical composition, which requires grandeur and largeness of proportion; even the masses of the hair, and the manner in which the beard and moustache are arranged, contribute to this character.

There are in the Van Dyck Room, at Windsor, four single portraits of Henrietta Maria, Queen of Charles I., besides a picture in which she is represented with her husband and two of their children. This royal lady was the youngest daughter of Henry IV. of France; she was born in 1609, and was only a few months old when her father was assassinated by the fanatic Ravallac. She was married to Charles in 1625, when she had scarcely passed her sixteenth year, and died in 1669 at the convent of Chaillot, near Paris, which she had founded soon after her return to France, on the imprisonment and execution of the king. One of her historians describes her as "a clever and fascinating, but superficial and volatile woman."

"Of the numerous portraits," writes Mrs. Jameson, "which Van Dyck painted of her this is the most attractive, and gives us a strong impression of the lively, elegant, wilful Frenchwoman, whose bright eyes and caprices so fascinated her husband. Davenant styles her, very beautifully, 'the rich-eyed darling of a monarch's breast.' This picture hung in Charles's bedroom." Dr. Waagen says: "The head is extremely attractive and delicate; the conception of the utmost elegance. The broad treatment of the remaining portions is almost too slight." She is represented in a dress of white silk; her hair is adorned with pearls and a red band; the royal crown and a red rose are on the table on which the right hand rests. The initials of the queen, surmounted by the crown, are seen on the distant wall.





VAN DYCK. PINX.

F. JODERT. SCULPT.

QUEEN HENRIETTA MARIA.

FROM THE PICTURE IN THE ROYAL COLLECTION.

LONDON, PUBLISHED FOR THE PROPRIETORS.





## ON THE CRYSTALS OF SNOW,

AS APPLIED TO THE PURPOSES OF DESIGN.

As any original source derived from nature for originating new forms of truth and beauty is scarcely to be overlooked in this age of progress, we wish to draw attention in the following columns to the crystals of snow observed by James Glaisher, Esq., F.R.S., of the Royal Observatory, Greenwich—a gentleman whose scientific acquirements are well-known throughout the country. In the course of his examination of these snow crystals, it occurred to Mr. Glaisher that they would furnish novel and most beautiful suggestions for the ornamental designer; and, our attention having been directed to them, Mr. Glaisher has kindly placed in our hands a few of the numerous blocks he has caused to be engraved, and has also supplied us with the interesting and valuable communication that accompanies the engravings. We may, perhaps, be allowed to add that the drawings from the crystals were made by Mrs. Glaisher; their extreme accuracy and delicacy are most striking; some coloured examples we have seen, by way of application to manufacturing purposes, exhibit a thorough knowledge of the true value of colour. As these crystals form a comparatively new subject for investigation, it is necessary briefly to explain the principles of their formation, both in reference to the position they occupy in regard to scientific inquiry, and in reference to their power of adaptation to the purposes of the designer, who, possessed of a knowledge of the rules guiding their arrangement, instead of copying from the published examples, may create fresh combinations for himself suited to any purpose he may have in view. On this subject Mr. Glaisher writes as follows:—

Snow, in the ordinary acceptance of the word, is suggestive of a soft flocculent matter of considerable opacity, falling in flakes, and, as compared with water, of little density—a foot of fresh-fallen snow producing but from a tenth to a twelfth part of water. Snow, however, does not always fall in flakes; under certain conditions of atmosphere and temperature it occasionally falls in groups of slender needle-like particles or spicule; under the micro-

a white molecule. These are seldom less than from four to five tenths of an inch in diameter, and are generally collected in tufts of half-a-dozen or more together, which in calm weather waft uninjured to the ground; sometimes these are mixed with other stars of more intricate figure, to be spoken of presently. Fig. 1 illus-

forming, a serrated incrustation of leafy or arborescent character is attaching itself, so that in time the greater number of them, become each the centre of a crystalline pinna, not unlike a frond of the Lady fern. Fig. 3 is a sketch of one, the size of the original, as observed by T. G. Rylands, Esq., of Warrington, and sent to us during the severe winter of 1855. The overlapping, observable on one side of the pinna, is a peculiarity generally to be found in three out of the six leaves forming the entire crystal.

Fig. 4 (on the following page) represents the crystal when complete; the drawing was made by ourselves in the winter of last year, and gives with great exactitude the figure of the needles, which, it will be observed, diverge from the main stem uniformly at an angle of  $60^\circ$ . The position maintained by them around the centre of the crystal is beautifully adaptive, and well worth examination.

It is not always that the primitive spicule are divergent in groups of six. At times they arrange themselves irregularly in clusters, and crystallisation proceeds with results of a character somewhat different, but scarcely less beautiful, of which Fig. 5 (on page 75) may be considered a type. This is analogous to the fanciful forms of frost seen on the interior of a pane of glass, and is frequently to be found where the water is very shallow, and where its mixture with some gritty substance, or blade of grass, or other obstruction, has in all probability interfered with a more geometric arrangement. By

degrees the whole surface of the water becomes interlaced with needles and pinnae, whether singly or in groups, and thin laminated surfaces of ice which cover all interstices. Then, according to external influences, the ice either thickens, obliterating all this beautiful tracery, or it melts away before the rising temperature of the day. It often happens, however, that these processes occur after dark, or that the water freezes so rapidly as to disappoint the wishes of the observer. At moderate temperatures these changes are best observed; but, in our opinion, they are somewhat dependent on other atmospheric conditions. The formation of the needles is common to the freezing of water under all circumstances, and they vary from a few inches to a few feet in length.

To return to the crystals of snow. Fig. 6 is

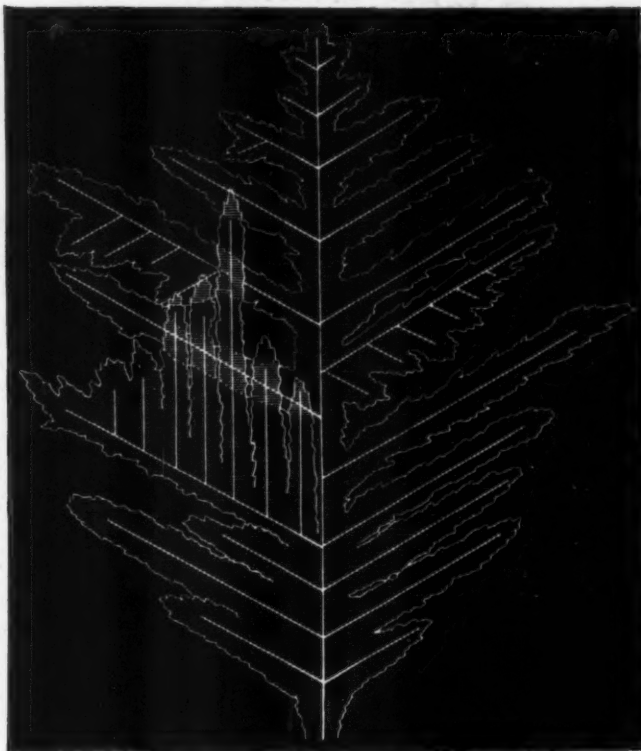


Fig. 3.

trates this variety, and is enlarged to double the proportions of the original.

Sometimes a heavy fall of ordinary snow may be accompanied by a number of minute specks, glistening among the flakes like fragments of talc, or mica, as seen sparkling in a mass of granite. On careful investigation, these prove to be thin laminated hexagons of the most perfect delicacy and symmetry of form, as shown in Fig. 2.

The hexagon and star being the base of all the crystals of snow yet observed, we will proceed to show how the more elaborate figures are compounded of these two primary elements.

To explain various peculiarities of structure which occur in several of the larger drawings, we will refer to the process of crystallisation as



Fig. 1.

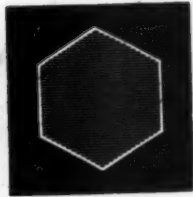


Fig. 2.



Fig. 6.

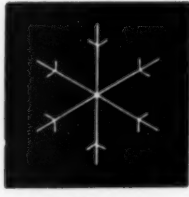


Fig. 7.

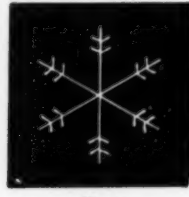


Fig. 8.

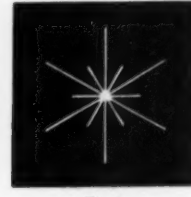


Fig. 9.

scope they exhibit no structural detail worthy of remark, but are irregular and jagged in outline. This is one of the most imperfect forms of snow crystallisation, and occurs generally at a temperature but little above freezing, and at the commencement of a severe and continued frost, or immediately preceding a general thaw.

At other times a light feathery snow may be seen to fall, composed almost entirely of stars of six spicule or radii, united in the centre by

carried on at low temperatures, on the surface of still or gently-moving water.

Water freezes at an angle of  $60^\circ$ . On its first congelation, under favourable circumstances for observation, we perceive in parts, generally about the centre and around the margin, a corrugation of its surface. This corrugation presently discovers a series of distinct figures, needle-like in form, and analogous to the spicule of snow. As the process continues, to each of these needles, while yet

another elementary figure, common to temperatures about the freezing-point; it is not often less than half-an-inch in diameter, and is a miniature copy of the water crystal.

Another simple order of figures, and containing within themselves the germ of the most symmetrical combinations, is that of which Figs. 7 and 8 are types; they exhibit secondary spicule diverging from the principal radii at an angle of  $60^\circ$ .

Around the simple star it frequently happens

that a secondary and smaller star is arranged, as in Fig. 9, the radii of which are intermediate between those of the former. An angle of  $30^\circ$  is, however, of unfrequent occurrence, and it seems probable that in this and similar cases, it is the union of two crystals of distinct hexagonal formation.

Sometimes it happens that the secondary spiculae, which we see in Figs. 7 and 8, are continued down the main radii, until they form a contact with each other, as in Fig. 10. The star thus inclosed about the centre, generally becomes laminated and of great transparency. In other varieties, as in Fig. 11, it is intersected by the rays of the secondary or intermediate crystal.

Having traced the elementary principles of these figures to the first formation of a simple nucleus, we will proceed to the consideration of the more compound varieties, in which the nucleus is a conspicuous element of construction.

The figures we have been considering, although possessed of unity of design in a high degree, are found to exhibit no great perfection of structural detail when examined beneath a lens; those that we are about to inquire into belong to a more perfect order, much more minute and very compound.

Fig. 12, is a figure of this class, much enlarged and drawn as seen beneath a microscope. It was highly crystallised, and the angles and planes of which it is composed were sharply and well defined. The prisms at the end of the radii were cut into facets, and glistened with brilliancy, as did the six prisms around the centre. The radial arms were sharply cut, six-sided shafts, very different to the snowy rounded spiculae of the elementary figures. It was easily discernible to the naked eye, and principally those parts which are white in the engraving, and which communicate to the copy very much the effect of the original when under the full influence of direct light; the centre is laminated, hexagonal in form, and within it we perceive the secondary star of prisms, also that each addition to the radii diverges at an angle of  $60^\circ$ .

Fig. 13 is another, highly crystallised, and composed of parallel prisms, divergent from the radial arms at an angle of  $60^\circ$ , and without nucleus. The irregular blade-like terminations arise from an ill-advised eagerness

six-sided, as they remain still at their base, and the leafy incrustations to have been regularly distributed prisms, as in the preceding figure. That the crystal, in its descent, has passed through various temperatures of intense cold, probably exchanged for a warmer at one instant of time, in which it has partially thawed,

radii. The base of these must be referred to the hexagon as shown at Fig. 2. The most highly elaborate of our illustrations shown at Fig. 17, exhibited a succession of planes raised one above another, the centre of each radial arm intersected by a slender crystalline shaft laden with delicate prisms. Fig. 19 preserves more the form of the ordinary hexagon, and was cut very regularly into facets. Of Figs. 18 and 19, we were unable to observe the exact disposition of the raised surfaces, and have delineated the outline only; these figures fell, with several others far more complicated, during the continuance of a very unusual degree of cold for these latitudes.

We have thus far endeavoured to show the true bases of construction, and how that crystallisation proceeds onwards from the simple forms to the more complex, and have selected from numerous varieties a few types the best illustrative of this progress. Our limits will scarcely permit us further to individualise these beautiful creations; yet, not to mislead, it is necessary to refer to an intermediate order, in which the hexagon star is laden with divergent spiculae intermediate between groups of prisms. Fig. 20, selected from this very numerous class of figures, was one of several observed during the cold weather, following upon the general thaw, which terminated the long-continued and severe frost of 1855. The spiculae were icicle-like, of the utmost delicacy, opaque, and well defined; the prisms on the contrary were

watery, almost rounded, and, as it seemed, on the verge of dissolution. The entire figure had the appearance of two distinct orders of formation—the prisms, which belong to a very low temperature, and the spiculae, which are commonly formed at, and about, the freezing-point. It is much to be wished that a return of favourable weather may enable us to elucidate with more precision the governing laws and peculiarities of these bodies. Fig. 21 is another of the same class, and in a very intermediate state, the additions to the main radii are neither prisms, nor spiculae, yet partaking of the character of both: its peculiarity consists in the tertiary incrustations being placed downwards towards the centre. This form has been observed only during very severe cold.

Fig. 22 is somewhat analogous to the crys-



Fig. 4.

and again passing into a cold stratum in approaching the ground, has been once more congealed, giving rise to the white opacity and irregular form of its terminations. And this explanation is the more reasonable, as will be gathered from a description of the dissolving or thawing of these bodies.

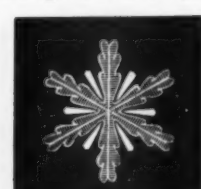
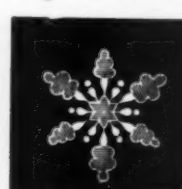
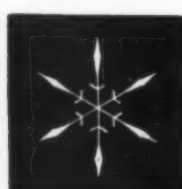
Fig. 15 is a crystal seen just previous to its returning to the primitive drop of water. Originally composed of the ordinary radial arms, each supporting prisms of the form seen in Fig. 13, and with a simple hexagonal nucleus, under the influence of a very slightly increased temperature, the rigidity of each line has become relaxed, whilst the crystalline matter, all but fluid and no longer heaped up into prisms, is distributed over a wider area, according to the laws of attraction and corresponding area of surface.



Fig. 10.



Fig. 11.



in the observation of their originally very complicated structure, by which they were in a moment dissolved, without injury, however, to the symmetry of the figure.

Fig. 14 is a beautiful compound of the higher order of crystallised bodies, with the more elementary, the nucleus belonging to the former, and the radii at their extremities to the latter. This, at first sight, appears an anomaly; but we explain it on the supposition that the entire structure of the original crystal has been of a high order; the shafts,

A very different order of figures are those of which Figs. 16, 17, 18, and 19 are types.\* The originals were exceedingly small—so minute, indeed, that the specks containing all these beauties of detail were almost inappreciable to the naked eye. It will readily be perceived that they differ greatly from the order arising out of the primitive star, or its secondary

\* These illustrations, and all others that are referred to, will appear in the next following number of the *Art-Journal*, in which this most interesting article will be continued.—[Ed. A.-J.]

tals of water; its centre is hexagonal, but the prisms are irregular crystalline incrustations of the utmost delicacy and transparency; it was of large size, fully half-an-inch in diameter, and glistening like a fragment of talc among the snow flakes, was discernible at a considerable distance.

Fig. 23 is a specimen of a double crystal; that is, two similar crystals united by an axis at right angles to the plane of each. It is highly complex, and the effect of each is more than doubled by the arrangement. Crystals so



united were not unfrequent during the severe weather.

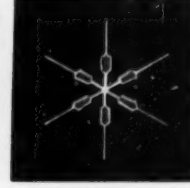
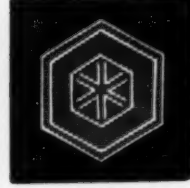
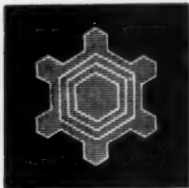
During the winter, our observations numbered nearly two hundred varieties; it is sufficient, however, for our purpose, to refer those of our readers interested in the fact, to the "British Meteorological Report of 1855," and to announce that we propose very shortly to publish the entire number of these figures, with the addition of several from Canada; also explanatory letter-press concerning the circumstances of their formation.

The series of small drawings was made with a lens of moderate power, but they are not equal in value or structural detail to those drawn beneath the microscope. They are among the most elementary figures observed; and as illustrative of the first principles of formation, are chiefly worthy of consideration.

The idea of observing snow crystals is by no means original. We know for certain that Aristotle observed them, also Descartes, Gren, Kepler, and Drs. Nettes and Scoresby of modern times. Sir Edward Belcher also devoted a considerable degree of attention to the study of the crystals of snow in the Arctic regions; there the radial arms were seldom less than an inch in length, and might be seen, according to Sir Edward Belcher, drifted in heaps, into the crannies and recesses of the ice; they were seldom to be obtained in a perfect condition, generally separating by reason of their weight and size on descending to the ground.

Having brought to a close all that is here necessary to say respecting the formation of these bodies, and the position they occupy in regard to scientific inquiry, we may now turn to a consideration of their capabilities to suggest new forms in decorative design, as applied to the Industrial Arts. Being ourselves desirous to promote the adoption of the appropriate, as well as the simple beauty of truth in ornament, we will first inquire how far these figures are in accordance with those general principles of arrangement of form, which, in all ages and countries have constituted the truly beautiful in Art.

These are summed up briefly in the propositions contained in the opening chapter of the magnificent work by Owen Jones, Esq., just completed, and entitled, "The Grammar of Ornament;" we extract the following:—



"Proposition 3.—As Architecture, so all works of the Decorative Arts should possess fitness, proportion, harmony, the result of all which is repose.

"Proposition 5.—Decoration should never be purposely constructed: that which is beautiful is true, that which is true is beautiful.

"Proposition 8.—All ornament should be based upon a geometrical construction.

"Proposition 9.—As in Architecture, so in the Decorative Arts, every assemblage of Forms should be arranged on certain definite propor-

tions, the whole and each particular member should be a multiple of some particular unit.

"Proposition 10.—Harmony of Form consists in the proper balancing, and contrast of the straight, the inclined, and the curved." Further on, from the same high authority, we receive as an axiom—"That there can be no

as originating a new order of forms for the further supply or extension of those so long acknowledged and admired. We do not, however, consider that they will equally well assimilate with all or any of the orders of Decorative Art. It appears to us, according to the means placed at our disposal for arriving at a conclusion, that they are analogous in many respects to the numerous specimens of angular composition which belong to the mediæval period of Byzantine Art.

It may not be altogether foreign to the subject briefly to consider the united power of geometric figures, in conjunction with colour, to produce the striking and beautiful effects which form so important a feature in Byzantine and Moresque mosaic (but particularly the former) specimens of Art.

The base of Byzantine mosaic is principally the relation of the hexagon to the triangle, upon which base almost innumerable combinations have been constructed. In the Byzantine Court at the Crystal Palace are a large number of these compositions, arranged in borderings round panels of porphyry or serpentine. They are extremely simple in structure, some being made up entirely of the triangle, others of stars,

either six or eight rayed, singly or enclosed in a hexagon or octagon, placed at intervals and united by the more simple figure of the triangle, which, arranged in groups, serve as connecting links from one to the other. The whole composition is rendered either sparkling or monotonous according to the employment of contrasted effects, or a limited and uniform range of colour; and are admirably illustrative of how the uniformity of the geometric figure may be broken up and destroyed, its very character changed, indeed, according to the system of colouring employed; an illustration still further confirmed by a study of the varied and evolved designs on a part of the encaustic pavement of the Court, which, described in shades of neutral tint throughout, upon a ground of the same colour, renders it difficult for the eye to detect any variation of pattern.

The specimens of Moresque mosaic with which we are acquainted, differ somewhat in character from that which we have been considering. Based upon the square and its affinities, it is constructed mainly with reference to the ratios of eight, four, and twelve, as may

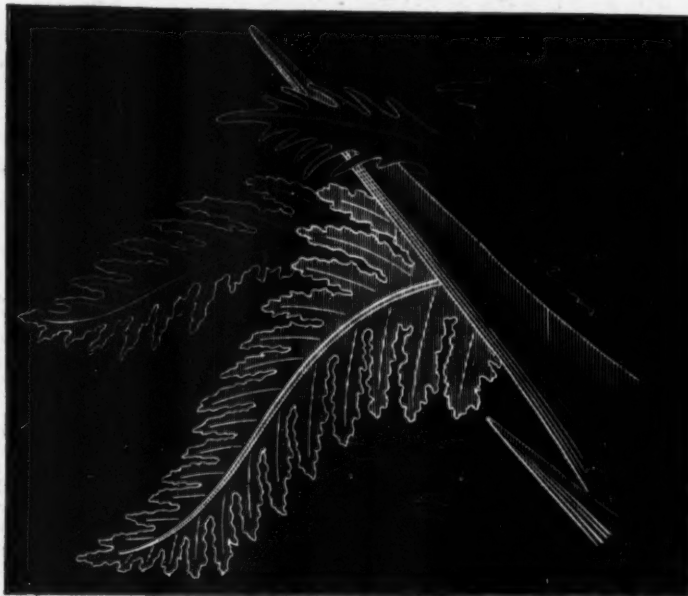


Fig. 5.

perfect composition where either of the three primary elements are wanting—the straight, the inclined, and the curved, or where they are not so harmonised that the one preponderates over the other two." In the crystals of snow we perceive these last conditions are implicitly fulfilled, inasmuch as they include the varieties, straight, angular, and curved, of which the angular has a decided preponderance.

With regard to the proportions of number on which these figures are based, we shall find them almost all deficient in the maintenance of a ratio, water crystallising at an angle of 60°, a fact exemplified in the radial arms, and the secondary and tertiary additions, which, always produced at the same angle, are characteristic of the greater number of these crystals. Thus they can be considered suggestive only of more complete designs—the centre, in fact, of a bordering or pattern-work, to be completed round them according to the intended application, and with due reference to those ratios of number which are found most acceptable in composition.

Founded upon a strictly geometric base, and a uniform repetition of a certain harmonious

irregularity of parts, bound together in one harmonious unity by the laws of circular composition, which serves to lend beauty to their constructive details, and constitutes the archæus of the figure, we are impressed with a conviction of their truth, and conformity to the natural principles of beauty.

The impulse created in their favour is thus subsequently confirmed on rational and acknowledged grounds of admiration; this is the more satisfactory that, belonging to no school of architecture or design, they may be considered

be seen in the Court of the Alhambra. It is less glittering in colour than the Byzantine, and attracts the eye more to masses than to fragments.

The figures of snow are nearly allied to the principles of these decorative styles of Art, based, as they are, upon a system of angular geometry; we perceive, also, that the primitive base of the crystals is the leading figure of mosaic, founded, as most of it is, upon the hexagon and its combinations, though occasionally admitting, with great effect, the employment of the octagon. Thus they seem naturally sug-

gestive of an extension of the forms common to mosaic, and may be the means of eliciting fresh combinations scarcely less beautiful than those transmitted to us from the past.

The fitness of mosaic for the purposes of decoration is evident, on the ground of its conformity to certain fixed principles of truth, which scarcely permit of deviation. One of the

oldest of the mechanical arts, originating in experimental combinations with cubes solid and transparent, subsequently improving as the science of geometry became more generally understood, it is now in the hands of some of our most eminent manufacturers not the least important among the industrial agents of the present day, as may be seen in the beau-

tiful encaustic and painted tiles for pavements and decorative purposes generally, executed by Messrs. Minton and Co., of Stoke-upon-Trent.

One great fault of the decorative designs of the present day is, the want of "appropriate" ornament to the purposes in view, and the mixture of schools, or styles of Art, which characterise so many of the patterns commonly

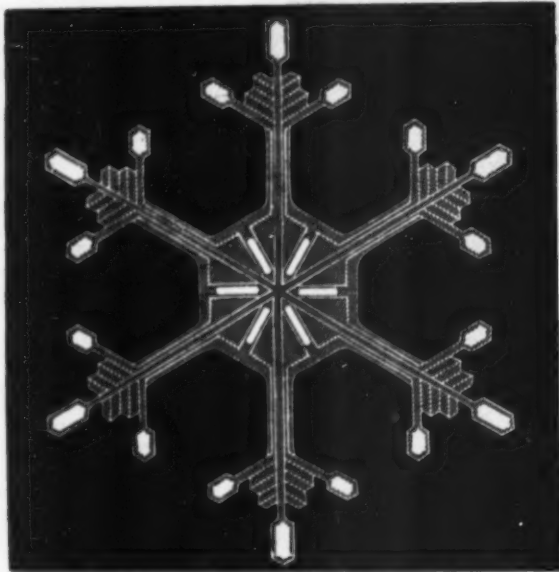


Fig. 12.

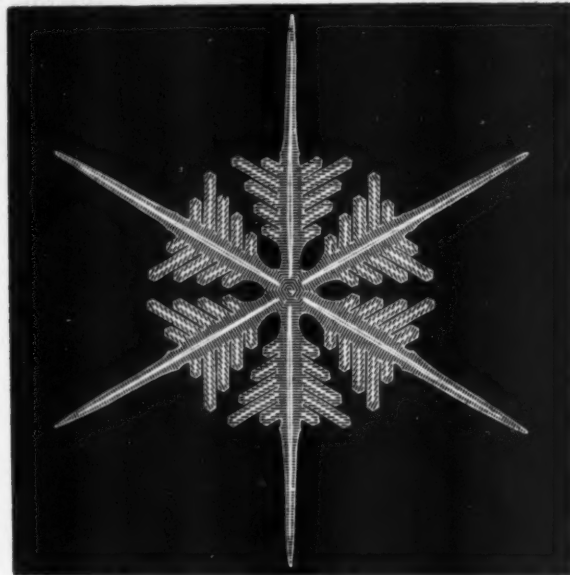


Fig. 13.

produced for domestic and even higher applications,—a mixture too often involving the entire destruction of truth, fitness, and proportion, the three essential elements of beauty. Now that we have open to us, in the Courts of the Crystal Palace, and in the magnificent work on the "Principles of Ornament," by Mr. Jones, an entire history of the past in architectural design, classified into schools, the origin and progress of each, either traced or

traceable in connexion with the period at which it flourished, and the people who gave it birth, we may surely anticipate that the pure and beautiful so made known and naturalised amongst us, may exercise an important and beneficial influence on design, from its highest to its lowest applications.

We do not forget, however, that the art of mosaic, taking its rise beneath the sunny skies of Italy and Greece, and glittering even now

on the walls and beneath the cloisters of the Byzantine churches of Italy and Sicily, and within the mosques and palaces of the East, accords rather with the genius of the South and the gorgeous taste of the East, than with the less florid tone of more northern lands; and a thorough understanding of the conditions under which it so long assimilated with, and continued to constitute a dazzling feature in, the decoration of two, if not three, of the highest



Fig. 14.



Fig. 15.

styles of architecture—the Moresque, Byzantine, and Arabian,—is necessary to enable us to profit to the full by its capabilities as an industrial agent; nor do we forget that the rise of mosaic (we are speaking of its conventional varieties) was accompanied by, or was rather the result of, the decline of Art, when for a period a mechanical process usurped the place of higher efforts of design and fancy.

For the very reason, however, that the art and its imitations must be to a great extent

mechanical, we could wish to see its range of utility still further extended; not admitting of wide deviations from fixed principles, we would prefer to see it substituted for the large mass of nondescript patterns to which we have already made allusion. And our facilities are great for introducing it into more general use; for in the same way that the painter's art has, with the utmost truthfulness of effect, reproduced for our study and admiration on the walls of the Byzantine Court representations

of the elaborate inlayings of marble and glass, with which the originals, centuries ago, were constructed, we may carry its imitation successfully into almost every branch of manufacture or decoration; and, whilst preserving the spirit of the combinations, unfettered by the constructive difficulties of the original work, we may engraft new figures, and originate new styles of pattern perhaps available for a variety of applications.

(To be continued.)



TALK OF  
PICTURES AND THE PAINTERS.

BY AN OLD TRAVELLER.

## CHAPTER III.

Sala del Gran Consiglio, Venice—Battle of Cadore—Sketch in the Uffizi—Landscapes of Titian—Just Praise of the Authorities—All Honour for the Work done—Regrets for the Work left undone—Portraits of Titian—Their Historical Value—Ippolito de' Medici—Pope Paul III.—The Child of Roberto Strozzi—Portraits in the Uffizi—Laura de' Dianti—The Master's own Portrait—Question of the Visit to Spain—Works of Titian in that Country—Wilkie at the Escorial—Social Life of Titian—Suppers of the Garden—Contemporary Description—Plagues in Venice—Death of the Master.

IN the year 1547, that hall of the ducal palace, in Venice, called the Sala del Gran Consiglio, was destroyed by fire; many valuable works of Art then perished; and among them was the great Battle of Cadore, painted by Titian at command of the Venetian senate. The battle was fought between the imperialists on the one hand, and the Venetians, led by Alviano, the general of the republic, on the other. The composition of this work is rendered familiar by the engraving of Fontana; and Ridolfi, who declares himself to have seen a good copy, and may have known persons acquainted with the original,\* has given a minute description of the whole. Of this the reader will find certain parts in Northcote's life of Titian, already quoted. The Italian author, alluding to the various parts of this lamented work, declares the landscape to have been faithfully depicted from Cadore—Titian's native place. He enlarges on the grand effect produced by the Castle of Cadore, which had been struck by lightning, and had taken fire. The building pours forth dark masses of smoke, "these, rolling in heavy clouds from the half-burnt structure, contributed greatly to the force of the general effect," says Ridolfi, "adding new terrors to those of the tempest roaring above, and of the conflict raging below." In the Florentine gallery of the Uffizi there is a sketch, made by Titian for the Battle of Cadore; in this, if the writer remember clearly, the general holds the baton of command; Ridolfi (*Maraviglie dell' Arte*) describes him as leaning on his sword.

To the pre-eminence of Titian as a painter of landscape the authorities have borne unanimous testimony. Speaking of the landscape, in a "Flight into Egypt," painted for "Messer Andrea Loredano, che sta da S. Marcuola," Vasari has the following:—"Nel qual quadro è dipinta la nostra Donna che va in Egitto, in mezzo a un gran bosaglia e certi paesi molto ben fatti, per avere dato Tiziano molti mesi opere a fare simili cose, e tenuto perciò in casa alcuni Tedeschi, pittori di paesi e di verzure."†

Du Fresnoy, alluding to the landscapes of Titian, remarks that, "No man ever painted landscape in so great a manner, so well coloured, and with such truth of nature."‡ English commentators are equally lavish of their praise. "As a painter of landscape," says Haydon, "Titian was never surpassed." Northcote, speaking also of Titian, enumerates, among the many other qualities of the master, "his excellence in landscape-painting: whether introduced as an accessory or predominant," says the eulogist, "landscape is always treated by Titian in the grandest and most picturesque style."

Assenting cordially to all this, and most particularly to the "great manner and look of nature" claimed by Du Fresnoy as characteristic of this master, there is still a want, felt, if not by the painter, who may content himself with the indisputable excellence of what Titian did, yet always by the lover of nature—of nature in those external forms wherein the Greeks of old did well to suppose divinity, for are they not informed by a spirit which is indeed divine!

To Nature, in some of the holiest and most inspiring of her material forms, Titian, if not insensible, was at least cold; he did but mark in them what sufficed for his purpose of the moment; but shall this be accepted? Can he whose soul bends reverently before the shrine, whose whole heart is cast all lovingly on the steps of the altar—can he content

himself, for the object of his worship, with such homage as is paid by the mere crowd? He cannot, and does not.

Yet but little beyond this was offered by Titian. He does not approach the fanes with the simple reverence, the touching humility that win the very heart from one's bosom, as one lingers long sweet hours with the older masters; neither has he for one moment devoted to them that passionate love by which certain of our modern artists are lifting themselves above the mass.

Every other quality I grant him, and in abundance. How grandly do the many proofs he has left us of his truth and power rise in their well-remembered beauty and stateliness to the charmed and lingering memory! Yet, admitting this—this and more, for much more might well be affirmed—I repeat that Titian did not give enough of his heart to the world without. A child of the mountains, he loved his native Cadore, and frequently returned to refresh his spirit amidst the deep glens and rich woods of his home, as certain of his works amply prove: yet did the life of the city too quickly resume its influence, and the pleasures of her interior existence, rather than the beauties of her outward aspect, then ruled the ascendant. Nor let Pietro Aretino bear all the blame—Titian's companionship (I do not say friendship) with that bad man did not commence until he was fifty years old, and Aretino was much younger than himself: neither are these strictures to be called mere cavilling, they are at least made in no spirit of cavil; let the objector rather tell me, has he watched the sunset or the sunrise from that point whence Titian had the privilege of daily seeing both; has he felt the dew of mingled gladness for himself and gratitude to their Creator dim his eyes as the purple and the gold, the pearly tints and the delicate paly green, or rather all those indescribable hues—some faint semblance of which we seek to convey by these poor names, for lack of words more befitting—the hues of a rich Venetian sky; has he seen these when the sunset of Venice is making earth all holy with its beauty? Or, even more impressive, perhaps, have you, who are content with so much as the master has given, have you marked those broad, bright fields of space, that seem indeed to be opening the rejoicing plains of heaven itself to your reverent gaze, as you stand—not marvelling that the Persian knelt, nay, bending in heart and soul as he bent when that glorious sun declined—have you seen all these, as Titian must have seen them, from the spot where he stood daily? If you have not seen them, go then, give to your eyes that festival of beauty—beauty in its most entrancing, yet most sacred, most awe-inspiring loveliness; do this, and you will at least regret that, having all these glories for his Vision, the man so favoured should have died and left the world no sign. Yet this has Titian done. So far as the writer's knowledge of his works extends, he has in no case given their full value to those heights, fair rising for thee fortunate Venice, with all their ever-changing wealth of beauty. He has left all but untouched the rich stores spread before him, and stretching, aye, from his home\* in the radiant city, across the glittering waters and across the fruitful plains, even to the Euganean Hills, and the far, far Alps of the eloquent Rhetia. Beauties which, but to see as the mere stranger and sojourner sees them, suffice to fill him with regret that the power of reproducing their pure loveliness for the eyes and hearts of all men, hath not been of his inheritance. All these, seen daily, hourly, with all their enchanting variations of phase, never to be loved enough—at morn, at noon, in the purpling sunset, and beneath the one sweet star of early evening—with the fair moon looking in charmed delight over all, and again in the deep blue midnight, when the darkness is but in seeming, and the eyes of love are still potent as at noon-day to discern the divinity ever present:—all these were his, yet his in vain. Never, so far as we know or can ascertain, was the master inspired to

seize his powerful pencil, and to say, "Not fleeting, not evanescent shall be now thy glories, oh beauty! adored and made for adoration. Not for this bright moment only, but for all time shall be thy loveliness, heart-gladdening, for to this end hath man been touched by the fire of genius." Titian did not say this; he did not feel it.

"Nay, but perchance he knew that even the might of his power would strive in vain to reproduce that splendour of beauty, and so the hand fell by his side nerveless and trembling: no Hymn that he could raise was holy enough, and he kept silence in his despair."

Ah! so be it; and if you can hold thus of Titian, take that faith to be your consolation. Happily, the beauty for which his eyes were blind remains eternal. Still does it smile along the plain, still light the distant summits, for him whose joy at once and privilege it is to stand where once the famed Venetian stood, regardless. Happily, for when the hour shall bring the man, some faint, pale shadowings of that beauty may yet bid the outer world rejoice in the rich treasures of its spiritual loveliness.

And now you will say, "We have no need to seek far regions for the glory of the sunset, we fortunate English;" and you are right, we have such beauty—purple banks of clouds combining to form one of its many phases—as in some of its characteristics, will be found in no country beside. The writer retains remembrance—may Heaven be praised for memory!—of some few instances, gathered in a loving lifetime, of certain examples that no other land has approached; but for those vast infinitudes of space, those limitless regions laid open by an Italian sunset, to Italy you must go. Here, rich as we may be—as we are—in our varying beauty of clouds and sunshine, each enhancing the glory of the other, we have not the breadth of Venetian skies. Do you doubt this? *libre à vous*, and it is in charity, not in resentment, that I bid you go and see.

To the perfection of this master's portraits, writers of all lands do and have done such justice as repeated plaudits, echoing from all sides, may avail to secure; nor, as regards their fidelity, and the value they possess in their relation to the history of the period, could they be overrated. Kugler does but echo the general voice of authority when he affirms Titian to be "the finest portrait painter of all times." "He was not content," says the German writer, "with giving his subjects all that was grand and characteristic in style,—he also gave them the appearance of dignified ease. He seems to have taken them at the happiest moment, and thus has left us the true conception of the old Venetian, by the side of whom all modern gentlemen look poor and small."\*

Poor and small indeed! and well would it be for modern portraiture if even this were the worst that could be said of the look imparted to its subjects—its victims rather—if, indeed, it be not the painter who is made the victim of his subjects' paltry vanity. Yet, if that be so, wherefore will he consent to the degradation? Is it for Art—the redeeming, the refining, the elevating—is it for her to put on fetters at command of the earth-born Vanity? But let us forget the matter,—there will come the remedy when Art shall have assumed its true place among us. The dawn of that day approaches; desiring eyes behold faint gleams in the distance; they become brighter: we have but to take patience, and the light shall come.

Of Titian's portraits, Du Fresnoy says, "They are extremely noble, the attitudes being very graceful, grave, and diversified, and all are adorned after a very becoming manner."†

True and forceful exposition of individual character is likewise among the precious qualities justly attributed to the portraiture of Titian. That of Ippolito de' Medici is thus contrasted by Hazlitt with one of a young Neapolitan—both in the Louvre when Hazlitt wrote—"All the lines in the face (of Ippolito), the eye-brows, the nose, the corners of the mouth, the contour of the face, present the same sharp angles, the same acute, edgy, contracted, violent expression; the other portrait, that of a young Neapolitan noble, has the finest expansion of feature and outline; it conveys the most exquisite idea possible of mild, thoughtful sentiment."‡ A

\* In the Abate Cadarin's work, "Dello Amore al Veneziani di Tiziano Vecellio," the reader will find many circumstances of great interest as regards the domestic life of Titian, and his residence of some forty-eight years in the Via di San Canciano; but new buildings and other circumstances have now greatly altered the localities, and the character of the whole district is changed; the house itself remains, but the interior would not be recognised by its former dweller, were he now to revisit his earthly abode.

\* Ridolfi, as we learn from Lanzi and others, was born in 1596.

† See "Opere di Giorgio Vasari," Parte Terza, vol. v. p. 193.

‡ Dryden's Translated Works, "Sentiments on the Works of the Best Painters, by C. A. Du Fresnoy."

\* Schools of Painting in Italy, part ii. p. 447.

† "Sentiments," *ut supra*. Dryden's Translation.

‡ See "Painting and the Fine Arts," p. 22.

quality of inestimable value in the painter who is the exponent of history, is truth of expression; nor is the advantage confined to the countenance only in the works of Titian—it extends to the whole work, and pervades every part of the person.

Of Paul III., painted a second time by Titian, with his grandsons, the Cardinal Farnese, and Octavio, Duke of Parma—Fuseli, examining the work, in company with Northcote, at the Capo di Monte, agreed with the latter, that it was, indeed, one of the finest examples in the world, "more particularly in regard to the expression, which is inimitably fine." Fuseli concluded his remarks by exclaiming, "This is true history."

Speaking of a portrait not known to the present writer—that of Pope Paul IV., namely—Mrs. Jameson remarks, and with truth, that "There are hands of various character; the hand to clasp, and the hand to grasp; the hand that has worked, or could work, and the hand that has never done anything but hold itself out to be kissed, like that of Joanna of Aragon, in Raphael's picture."

"Let any one look at the hands of Titian's portrait of old Paul IV., though exquisitely modelled, they have an expression which reminds us of claws; they belong to the face of that grasping old man, and could belong to no other."

That so much eloquence of expression as we find attributed to the portrait in question may be found in a pair of hands, when those hands are painted by Titian, will surprise no one; the word grasping must, however, here denote, not avarice, but tenacity of character, or such hands as those above described could scarcely be attributed, with truth, to Pope Paul IV. Even in Pope Paul III. (Alessandro Farnese), whose portrait, painted by Titian, is known to all,† the grasping of avarice was no distinctive characteristic; although, for his son, the ill-fated Piero Luigi, and for his grandsons, that pontiff was insatiable of honours and dignities, and in pursuit of these may have been led to the desire for treasure, as a means to his end; but to Paul IV., the determined reformer, the zealous restorer of the then dying Inquisition, the founder of the festival in honour of St. Dominic, and of the rigid Order of Theatines, the debasing vice of avarice was absolutely unknown. Many wrongs had he to expiate, many errors to bewail; but a grasping love of gold was not among them. It is true that the reforms he sincerely desired to make were permitted to suffer interruption from the fierce war waged by that pontiff against the whole might of Spain, and the Empire; it is also true that he, whose whole previous life had been a protest against the nepotism of former popes, no less than against all other abuses in the Church, was by that war betrayed into according undue ascendancy to his own nephews, for whom the house of Colonna, and other great families, were despoiled of their possessions. But this took place in a period of difficulty and danger: when the return of peace gave him leisure for learning the truth, Paul IV. did not spare the guilty because they were those of his own household; above all, in no case did he appropriate any portion of the spoil. Again, if the statues, once erected to his glory, were torn from their pedestals and dragged through the streets by a furious populace, before the eyes of the pontiff had well closed in death, that was not because of oppression induced by avarice; but because the nobles, pursued by his uncompromising justice, resorted to their well-known custom of inciting the people to revolt, and also, perhaps, because these last had suffered cruelly from the consequences of the Spanish wars. It was, in fact, the Pope's first care, on the cessation of those wars, to reduce the taxes, and remit every impost bearing hardly on the people: to amass treasure was at no time one of his aims, and of the papal avarice none did or could complain. The ruling passion of Paul IV. was, without doubt, love for the Church—the Church, not in its abuses, as he found, and, unhappily, left it also; but in its primitive lustre and purity, to which he had fondly hoped it might be recovered by his means. Fain would Giovanni Pietro Caraffa have restored whatever, in doctrine or discipline, was, in his opinion, calculated to enhance the true dignity of the Church. To her

services he would fain have imparted an elevation worthy of those days when all was best and fairest. For her ritual he had conceived hopes of an ideal perfection, the devotional splendours whereof none had previously beheld: neither was he permitted to witness them. Not only did he exhort the princes of the Church to perform the duties of their office faithfully, he gave them the example in his own person, and compelling his cardinals to preach publicly, the pontiff also ascended the pulpit, and taught them how the duty should be performed. On this point we have the testimony of the Venetian ambassador, Mocenigo:—"Nelli uffici divini poi, e nelle cerimonie, procedeva questo pontefice con tanta gravità e divozione che veramente pareva degnissimo vicario di Gesu Cristo. Nelle cose poi della religione si prendeva tanto pensiero, et usava tanta diligenza, che maggior non si poteva desiderare."

Hear, also, what another ambassador from the Venetian Republic to the papal court, Bernardo Navagero, namely, reports to the Signori, his masters, of this same pontiff:—

"Ha una incredibile gravità e grandezza in tutte le sue azioni, e veramente pare nato al signoreggiare."

Of Titian's success in the delineation of children we have many proofs. Ticozzi relates the following anecdote:—"In the year 1542, Roberto Strozzi was in Venice with a beautiful child, whom he tenderly loved, and now would he have Titian paint him her portrait at full length. Then it chanced, something more than a century later, that this portrait was placed in the open gallery of St. John's Church, on the day of the Baptist's festival, and was there seen by the young Count, Lorenzo Magalotti, then a boy of six years old, who has himself told us how his 'whole life was ever afterwards haunted by the recollection of that picture.'" In the sixtieth year of his age he writes to Leone Strozzi, a descendant of Roberto, entreating, and not for the first time, that a copy of his beautiful kinswoman may at length be granted for his solace; he cites many proofs of "the terrible ascendancy this little girl has had over him;" and if the reader be not very hard-hearted, he will rejoice to hear that the copy so long desired was ultimately sent him.

In the Florentine Gallery of the Uffizi is a work in which are the portraits of the Duke of Urbino, of Francesco della Rovere, and of the Duchess, his wife—this is considered to be a masterpiece in its kind. The duke is in armour, and in the perfection with which the metal is portrayed, as well as in the delicacy and transparency of the colouring throughout—the face of the duchess being more particularly remarkable for these qualities—foreign critics find an inexhaustible subject of eulogium. The portrait of Catharine Cornaro, Queen of Cyprus, is likewise here; she is presented under the semblance of Catharine of Alexandria, and the work is one of great beauty.

The picture called "The Flora of Titian," likewise in the Uffizi, has been much discussed, and is well known: this also is a portrait, and is considered to be a replica of that in the Louvre called "Titian's Mistress"—they are consequently both likenesses of Laura de' Dianti, second wife of Alfonso, first Duke of Ferrara. The appellation, "Titian's Mistress," is now understood to be a gratuitous assumption, in this instance as in so many others; it is from Ticozzi, not always to be depended on, that we obtain the settlement of this question: he declares himself to be convinced by a careful comparison of medals and well authenticated portraits with those now in question, and in this instance is supported by collateral evidence of so much authority, that no reasonable doubt of his accuracy can, as we think, be entertained. In an earlier work mentioned by Vasari,‡ and still, as is believed, at Ferrara, Titian had already depicted "The Signora Laura;" but when, after the death of his first wife, Lucrezia Borgia, the duke married this second duchess, the great painter was called on to delineate her features once more, together with those of her well-pleased

lord, who had bestowed on her the name of "Eustochia," to intimate his entire satisfaction with that second choice.

That the master's own portrait, painted by himself, is in the Uffizi, our readers know: this, also mentioned by Vasari,\* was sold to the Bellunese painter, Marco Ricci, at some time early in the last century, by a certain Osvaldo Zuliano, guardian to Alessandro Vecelli, a minor of the painter's family, from whom it was in fact purloined by Zuliano, under the pretext of having it valued in the interest of his ward. Taking the portrait to Venice, he next declared it to have been sent back to Cadore—where it had been carefully preserved by Titian's earlier descendants—having been found, as he said, of no value. But the messenger entrusted with the valuable deposit never arrived. The picture, transferred by Ricci to the Florentine Gallery, was discovered there by Alessandro Vecelli, by whom a process was instituted against his treacherous guardian to recover the value, but the result is not known.

Three times did Titian paint the portrait of Charles V., and on the last occasion the Emperor declared himself to have been thrice immortalised in consequence. The story of the fallen pencil, with the declaration of his imperial majesty, that to wait on Titian was a fitting occupation for the Cæsar, is well known, as are the princely honours conferred on the favoured master in Rome, at the court of Ferrara, and at that of Urbano.

Portraits of Francis I. of France, Sixtus IV.,† Popes Julius II. and Paul III., with those of Francesco Sforza, Duke of Milan, Guidobaldo II., the old Cardinal of Lorraine, Solyman, Emperor of the Turks,‡ and many more, are enumerated as among the works of Titian, by Vasari, who proceeds, until, losing breath, he says—"Ma che perdimento di tempo è questo? Non è stato quasi alena Signore di gran nome, nè principe, nè gran donna, che non sia stata ritratta da Tiziano, veramente, in questa parte, eccellentissimo pittore."§

Whether Titian did or did not visit Spain, is a question frequently mooted among Italian and Spanish writers; the latter affirming, the former denying, that he did so. Cean Bermudez,|| almost always correct, maintains that his country was so favoured, adducing various facts in support of his assertion—that of Titian having taken the portrait of the Empress Isabella, for example; Bermudez contending, that as the empress did not leave Spain after her marriage, and could not have sat to him elsewhere, so the painter must needs have taken her likeness in Spain. But his opponents find a reply to this, as they do to the affirmations of his countryman, Palormino¶—not so much to be depended on as himself, and manifestly in error, even by his own showing, since he declares the patent of Titian as Count Palatine to have been signed by the Emperor, and by him presented to the master at Barcelona in the year 1553, Charles being then confined by illness at Brussels: the true date of the patent is, besides, 1535, as correctly given by Cean Bermudez. But whether Titian did or did not visit Spain, most essential is it that all who would form a fair judgment of his works should go thither. Speaking of the Venetian school in the Royal Gallery of Madrid, Ford, the most important and most valuable of our authorities for Spain, has the following:—"By Tiziano Vecellio of Cadore, there are forty-three pictures—a museum in themselves. . . . Titian's own portrait is among them, as is the renowned Apotheosis of Charles V. and Philip II., painted in the best period of the master, and considered by many to be his masterpiece. By his will Charles directed that this work—known as the

\* "Delle buone cose che siano in quella casa, è un suo ritratto che da lui fa finito quattro anni sono, molto bello e naturale." [Among the excellent works in that house (the house of Titian) is a portrait of himself, finished four years since, very beautiful and faithful.] Opere, p. 214.

† Pope Sixtus died in 1484: that pontiff could, therefore, not have sat for the portrait here in question, Titian being then but eight years old.

‡ In this case Titian did not paint from the life.

§ "But what a waste of time is this? There is scarcely a noble of high name, scarcely a prince or great lady who has not been portrayed by Titian—truly a most excellent painter in this branch of Art." Opere, vol. v. p. 208.

|| "Diccionario Historico de los mas ilustres Profesores de las Bellas Artes en España."

¶ "Vidas de los Pintores Españoles." The work is not for the moment within reach of the present writer, nor is that of Bermudez, cited above; but the reference to either will be easily made.

\* See "A Compendious Book of Thoughts, Memories, and Fancies, Original and Selected," p. 239.

† Of this portrait there is a replica of undoubted authenticity in Lord Northwick's Collection at Thirlestaine House.

\* Mocenigo, Rilatione alla Serenissima Repubblica di Venezia, 1560.

† Rilatione di Messer Bernardo Navagero alla Serenissima Repubblica di Venezia, 1558.

‡ "Similmente ritrasse la Signora Laura, che fu poi moglie di quel Duca (Alfonso) che è opera stupenda." [He also painted that Signora Laura whom the duke afterwards married; a truly wonderful work.] See Opere, vol. v. p. 198.



*Gloria*—should always be hung where his body was buried; it remained at San Yuste accordingly until Philip removed the body of his father to the Escorial.\*

In the same gallery is, or was, another of Titian's great works, Charles V. on horseback. "This," says Ford, "before its recent restoration, was the finest equestrian picture in the world."

Of the noble "Last Supper," also in the Escorial, one of the grandest of Titian's religious works, and "on which," says Stirling,† "his pencil lingered lovingly for seven years," there is an affecting anecdote, told by Southey, as follows:—"When Wilkie was in the Escorial, looking at Titian's famous picture of the Last Supper, in the refectory there, an old Jeronimite said to him, 'I have sat daily in sight of that picture for now nearly threescore years; during that time my companions have dropped off one after another—all who were my seniors, all who have been my contemporaries, and many, or rather most, of those who were younger than myself: more than one generation has passed away, and there the figures in the picture have remained unchanged! I look at them till I sometimes think it is they who are the realities, and we the shadows.'"

"I wish I could record the name," adds Southey, "of the monk by whom that natural feeling was so feelingly and so strikingly expressed." The reader will join him in that wish. The anecdote will be found—with how many other strange things rich and rare!—in that strangest of all strange books, "The Doctor."‡

Ford, speaking of this painting, when describing the *Iglesia Vieja*, declares it to have "hung flapping in its frame for years, like a hatchment in our damp country churches." He adds:—"It has recently been repainted."§ Repainted! the unhappy word! When Ford wrote the above, some twenty-two years since at least, the picture was still in the refectory where Wilkie had seen it; but we learn from Stirling that it is now in the Queen of Spain's gallery at Madrid. The same author, speaking of the Palace of the Pardo, tells us that "the Hall of Portraits contained no less than eleven from the easel of Titian; likenesses of the Emperor and Empress, of Philip II., of the great captains, Duke Emanuel, Philibert of Savoy, and Fernando, Duke of Alba, with several princely personages of Germany, all of which perished by fire in the next reign."||

It was this conflagration whereby the renowned Venus of Titian was endangered, and which gave rise to the anxious inquiry of the king for its safety, so frequently cited, with his as often repeated declaration, when relieved from his anxiety, to the effect that, "Since this was safe, every other loss might be either repaired or endured."

Returning for a moment to the question of Titian's visit or no visit to Spain, Mr. Stirling, the first authority we now possess as to all *cosas de España* connected with the Arts, has the following words:—"In age, as in fame, the venerable name of Titian stands first on the list of Philip's painters. Although he never set foot in Spain, he may, for his works, be fairly enough ranked among the artists of the Escorial."¶ In a preceding passage, Mr. Stirling, referring to what Northcote has said on this subject, complains of that else most useful writer's defective arrangement, and that he does so with reason is most certain, for do but hear how that dear Northcote treats the matter: first he says—"Carlo Ridolfi, the biographer of Titian, declares that he never came into Spain, but in this he is mistaken. It was not, however, until the year 1553 that he visited that country. During his residence there he executed many admirable works, and received many princely rewards for them." This in the first volume, and at page 109; but what do we next find? Turn to volume second, and you shall see.

"With respect to Titian's visit to the court of Spain, it is necessary to take some slight notice of the subject, were it only for the obstinacy with

which the Spanish writers, incautiously followed by others, have given weight to this popular tradition. Don Antonio Palomino Velasco did not hesitate to enumerate Titian among the Spanish painters, asserting that he remained in Spain from 1548 to 1553. It would be lost time to set seriously to work to confute an opinion so void of all probable foundation. I ask those who have still any doubts about it, to read the letters written to Aretin by Titian, and others respecting Titian, from 1530 to 1555, in which will be found from month to month an account of the places in which he was in the course of those twenty-six years. To this is added the testimony of those who have written his life, who all positively affirm that Titian declined the invitations of King Francis to visit France, and those of Charles V. and Philip II. to go to Spain. The anonymous author says, 'He was also, after the death of Charles, invited by Philip his son, but in vain, for he would not go to any distance from his native place. But he consoled Philip in a very satisfactory manner by some pictures of more than common perfection.'"

These last words are those of "L'Anonimo;" but, as the reader will perceive, our Northcote had with his own hand effectually demolished the assertion of his first volume.\* There is, besides, yet further testimony in a letter from Aretino to the sculptor Leone Leoni, wherein, replying to an intimation from that artist of Pope Paul's desire that Titian should visit Rome, Aretino assures Leoni of the great master's willingness to do so, "although he declined the request of Charles V. to the effect that he should visit Spain." The question may therefore be considered as set at rest. It was in Vienna and Bologna that Titian held his well-authenticated intercourse with the "Caesarean majesty;" but not in Spain, where, to conclude with the words of Stirling, "he never set foot."

The private and social life of Titian are well known, that of his later years more especially so. We have minute details respecting it from contemporary writers. Lodovico Dolce, his intimate friend, and his less worthy associate, Pietro Aretino, among the number. Of the latter, M. Louis Viardot has a few words that go far to explain what has been called the friendship subsisting between Aretino and the great master. Viardot is speaking of the portraits by Titian in the Pitti Palace, and among others, he names that of "Pietro Aretino, le poète satirique et redouté, l'ami et le conseiller du peintre, qui le craignait cependant plus encore qu'il ne l'aimait."†

The contemplation of his earlier and more difficult, if not more laborious, days, has still greater interest in the estimation of the present writer; but their character has been sufficiently intimated, and, remembering who was the presiding genius of the festive assemblies enlivening his later years, few, perhaps, will listen with indifference to what Francesco Priscianese says of "a sort of Bacchanal feast" to which he had been invited. This was held "in a delightful garden," says Priscianese, "belonging to Messer Tiziano Vecelli, a most excellent painter, as everybody knows, and a person truly fit to provide with his affability every honourable entertainment. With the said Messer Tiziano were assembled—as like always desires like—some of the most rare geniuses at present in this city; and of ours, principally, Messer Pietro Aretino, a new miracle of nature. Next to him, the great imitator of it with the chisel, as the provider of the entertainment is with the pencil, Messer Jacopo Tatti, called Il Sansovino; then Messer Jacopo Nardi; and, lastly, myself. Thus I was the fourth part of such great wisdom. Here, before they spread the tables, as the sun, though the place was shaded, still made the force of his beams to be felt, the time passed in contemplation of the most excellent paintings, of which the house was full, and in talking about the true beauty and loveliness of the garden, which every one was singularly pleased with and much admired. It is situated at the furthest part of Venice, on the edge of the sea, looking over to the lovely isle of Murano, and other beautiful places. This part of the lagoon, so soon as the sun had gone down, was covered by a thou-

sand gondolas, adorned with the handsomest ladies, and resounding with divers harmonies, with vocal and instrumental music, which till midnight accompanied our delightful supper." There is much more, but this shall suffice; not that the picture is anything less than charming, taking the site and the master of the feast well into the account, but because all can now prefigure to themselves the delights that followed.\*

Then come the "Suppers"—no inconsiderable part do they perform in that period of the master's life which he passed with Aretino, Sansovino, and the rest—the suppers, I say, to which "Messer Tiziano" was, in his turn, bidden.

"A brace of pheasants, and I know not what else, expect you at supper with the Signora Angiola and myself," writes Aretino, "therefore come, that Old Age, the spy of Death, affording us continual amusement, may have nothing to tell his master, save that we are old."

Or if any be further curious as to the *menu* of these "feasts of intellect," let him know that the grosser material need not be wanting even now; let him see only that he gather the guests befitting them, and the Titianesque supper may yet be imitated, come what may of the rest.

"For the fine and excellent turkey your true kindness sent me from Padua," writes Aretino to an occasional *convive*, "I give you as many thanks as he had feathers in the tail and wings. The ambassador of Mantua, Monsignor Torquato Bembo, Sansovino, and Titian, enjoyed the turkey, bestowing blessings on the giver at every mouthful." And again—"It seemed to Titian, who gives life to colours, and to Sansovino, who gives breath to marble, that it would be almost ungrateful for me alone to thank you for your gift of pickled fennel and spice cakes; they, then, both now with me, sending their words, and adding the testimony of their good appetite in the eating thereof—they being fond of such savoury food—confess to be much obliged to you for it." To another of their comrades the same writer says—"The pears you sent from Vicenza are fine and juicy; nor need you ask whether Titian shares them with me, for it is well known to you that we sup almost always together."

Is that enough? or will you have a continuance of these details? They are in sufficient abundance, but the sources are accessible to all; wherefore, and for the present time, I beg you to agree that those given may suffice.

No lover of Art remains long in Venice without turning his steps towards the ancient dwelling of Titian, in the Via di San Canciano; but the first visit of the present writer was also the last: although more than once in Venice since that first was paid, we have not again returned to the deserted dwelling of the honoured master. Sordid chambers were at that time crowded by threes and fours within the space of those wide halls, once resounding to the majestic step of Titian. This state of things contrasted painfully with what we had just before seen, and again beheld long afterwards, in the Casa Buonarroti at Florence, and altogether offered no temptation to return.

Painful and saddening is the contrast presented by the closing scene of this great man's life, extended to within a few months of a century, to be extinguished at last amidst the horrors of pestilence and the desolations of abandonment; but the details are fully known, and we need not dwell on them. Some writers have spoken of Titian's son Orazio as squandering the rich patrimony left him by his father in scenes of unworthy riot; but these have confounded the younger son Orazio, with the elder, Pomponio, who did, without doubt, permit his father's priceless works to be disgracefully scattered, and was himself unworthy to be called the son of Titian. As regards Orazio, if he did not expire on the same bed with his father, as many affirm, but was carried forth to the public hospital, with some faint hope of saving his life, as is declared, and with a better show of truth, by others, yet is it known that he did not long survive the effects of the plague, so fatally raging; nor, had he done so, was Orazio of a character to offer so much dishonour to his father's memory, as was inflicted by the heartless conduct of Pomponio.

\* Ford's "Handbook for Travellers in Spain," pp. 429, 430. Edit. 1847. This reference is to the second edition, but let him who loves to see a good author at his best, obtain the first for his general use, that of 1845; namely, † Annals of the Artists of Spain, vol. i. p. 184.

‡ Vol. iii. p. 235.

§ See Handbook, p. 469.

|| Stirling, "Annals of the Artists of Spain," vol. i. pp. 184, 185.

¶ Annals of the Artists of Spain.

\* See "Life of Titian," before cited, vol. ii. pp. 178, 179; also vol. i., chap. xx., p. 399.

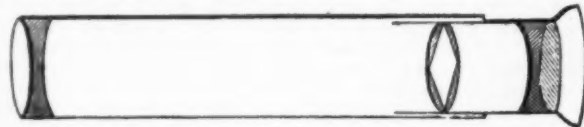
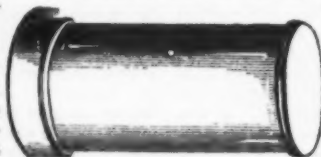
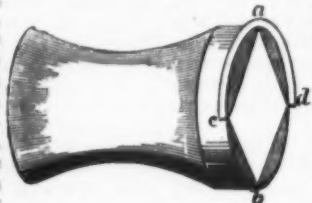
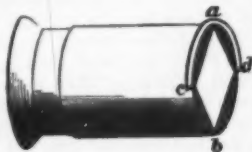
† See "Les Musées d'Italie," par Louis Viardot, p. 180.

\* See "Northcote's Life of Titian," vol. ii. pp. 141—224, et seq.

## THE PICTORIAL TUBE.

EVERY one who has seen a good dioramic exhibition must have remarked the closeness of its approach to reality; and some, like ourselves, may have been even deceived for a time into the belief that the natural picture was itself before them. Yet these dioramic pictures are generally much inferior to the works of highest Art. Does not this, therefore, prove the more, how necessary it is, when we are looking at paintings, that we should try to eliminate in every way we can the multiplicity of objects which usually surround them, distracting our attention, mingling with their proper lights, and disturbing their effects? The diorama effects these eliminations by cutting off, as absolutely as possible, the light of day, and substituting for it an artificial illumination of high power, which, by passing through the picture alone, carries, as it were, a more perfect semblance of the reality to the retinae of our eyes. In this way all canvas reflections are entirely obviated, and the vision of circumjacent objects largely suppressed.

The tube, which is here engraved in two forms, has been designed to render to the higher Art-pictures the same service which this elimination so effectively yields to dioramic, without displacement of that only perfect compound light which the sun so bountifully sheds and the atmosphere so equally diffuses around



us. As a mere invention, it claims little regard—its principles are so simple and its structure so easy; but it will have, none the less, some considerable claim to usefulness, if, as its author takes

leave to affirm, it shall prove available to increase our enjoyment and our discrimination of the world of Art-painting.

The contrivance may be said to spring from, and claims kindred with, the almost universal custom of connoisseurs in looking at pictures through such tubes as the bent hand, rolled paper, and the like; and simply consists of a short tube of any material, blackened inside, and having at its wider end a band of india-rubber, which can be distended at any two fixed and diametrically opposite points *a* and *b*,

and also by means of a semicircular ring of wire, at two varying points *c* and *d*, whose variation will accommodate the figure of the opening to that of a square or any oblong picture. By undoing the distension, it gives a circular opening, and this can be changed into the elliptical form by giving the band, or, which is better, another diaphragm inside it, a partial motion on one of its diameters as an axis.

The whole instrument need not be much longer than a watchmaker's eye-piece, and may be used singly or in pair. It becomes an optical instrument at once, if a diverging lens be inserted for the eyeglass, and a tube be affixed to the other end containing an object lens of longer focus than the tube itself. The focal image will then take the place of the picture itself; and though, as in the Galilean telescope, the image will

be only virtual, yet the consequences will be unaltered, while the band or diaphragm will be smaller

and the picture will be magnified. In every case the eye-piece should be in the form of a slider, so as to adapt the tube to the varying sizes of pictures and the different distances of the beholder. L.

## CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

## AN ARTIST'S VISIT TO CORSICA.

As I have been acquainted with your valuable *Art-Journal* ever since its commencement, I am fully aware that occasionally you insert brief details of artists' ramblings, and having recently returned a second time from the Island of Corsica,—a country which gave birth to two of the greatest generals of their time, Paoli and Napoleon Buonaparte,—I feel anxious to add my testimony to the fact, that now a sketcher may safely ramble without the danger of being either murdered or taken prisoner to Monte Rotondo, or, as it is sometimes called, Monte d'Oro—a desert mountain rendered noted ever since the maternal parent of the great Napoleon hid herself with a few chosen compatriots, in consequence of dread of the English troops, who had obtained possession of Ajaccio. This circumstance took place only a very short time before the birth of Napoleon.

The principal families have lately sworn a religious oath, in the presence of the authorities, to forego for ever the fatal custom of the Vendetti, and have complied with the orders of Government to deliver their arms. They were returned to a few persons whose honour might be trusted; but even they were compelled to make oath that their arms would be used by the *cacciatori* (sportsmen) only.

There is a peculiar beauty in the scenery of Corsica not to be found even in Bel Italia. The objects that more especially call the attention of the artist are the crystallised caves of Bonifacio, and the splendid rocky scenes of its shores. The general landscape is rich in picturesque beauty; and on the road be-

tween Bonifacio and Sartene is seen an extraordinary freak of nature in the object of a "*Lione di pietra*," set majestically on a rocky cliff. He appears to have a crown upon his head, and rests at his ease like the king of the forest, but here the king of the rocky mountains. In making a coloured drawing of this most marvellous object, I found I had only to copy literally what I beheld, and I should have as true a resemblance of a lion as was possible. It is probably six times the size of the actual monarch, but from the road it appears of natural dimensions. The scenery of Corte, the wild passes between Saint Fiorenzo and Bastia, are replete with the grand works of nature.

It has been incorrectly remarked, that the Buonaparte family do not respect the Island of Corsica, which gave birth to their illustrious relative Napoleon. This is not true, as there is now a mansion near Calvi belonging to Prince Napoleon, who spends a portion of every year there as a *cacciatore*. And the present Emperor of France has erected a marble statue of his great uncle, Cardinal Fesch, and another of Napoleon Buonaparte. There is a third statue of an eminent person lately raised in Ajaccio, placed there at the expense of the present Emperor. He has also employed an artist of Bastia to make a series of drawings of Corsica, for the purpose of embellishing a grand historical work of this island. Besides, he is now at the expense of improving and repairing most of the churches and public buildings. And it is in my power to relate that even foreigners also participate in his liberal patronage, by receiving commissions for drawings of Corsican scenery. This I can vouch for as correct. Surely the present Emperor has some love for Corsica.

Feb. 1857.

WM. COWEN.

## ARTISTIC REPRESENTATIONS OF DEATH.

SIR,—I trust to be permitted, through the medium of your invaluable *Journal*, to call the attention of artists of to-day to one great and grave subject that hitherto seems to have been allowed to remain in all the darkness and error in which heathenism might have clothed it. I say *might*, for I think that in one period of ancient art Death was personified as a beautiful youth. If so, is it not strange that the heathen should have dreamed and depicted beautifully what becomes a reality to the Christian; and yet more strange that the Christian should continue to depict what might have been a reality to the heathen, but is to him a dark falsehood? Is it not wonderful that in this Christian world, among men claiming the grand name of *Christian artist*, Death should still be found reigning triumphant as the King of Terrors?—should be pictured a grim, ghastly, grinning skeleton?

That these representations do infinite evil in the world, especially to the poor, there can be no doubt, for all falsehood ever will, and *must*; and as the truth rises in its grandeur and brightness, so the ugliness of the falsehood that denies it increases.

It is only diseased human nature that prefers to contemplate the horrible and revolting; the healthy mind instinctively recoils from it, and seeks only the beautiful and true; and yet you set up this grim skeleton for a symbol of that which it is essential, both for present and future well-being, we should learn to look on and grow familiar with. How can we? even the most darkly frowning life has more smiles and beauty than that stern, cruel monster.

Is it not time this error was dead? Is there not one defender and lover of truth in Art to be found in all Christendom who will devote his whole energy and power to the rooting out of these fallacies, and substitute a noble *Christian ideal* of Death? not one who will so picture Death that all may feel in their inmost souls there is no King of Terrors; that men may learn that Death is an angel sent by God to close the gates of mortal life, and open those of life eternal; to take off our earth-garments, the body, and clothe us in garments of immortality; that looking on this new picture men shall feel the fulfilment of those words, "Whosoever liveth, and believeth on me, shall *never die*;" and thus, instead of shrinking away from Death, filled with terror and despair, they shall take it to their hearts, a holy and sustaining thought shining through the toil, joy, and gloom of present life, and telling of that Heaven that is, where "the wicked cease from troubling, and the weary are at rest." And graver and more important than all this, the ever-present thought of death shall imperatively demand a careful, watchful life—a continuing preparation to stand upright, unshamed, within the sight of God.

What nobler work could a Christian artist seek? or how better render his name immortal? I trust that Art may not long be darkened by this error—this skeleton of days when man had no sure hope beyond the grave—when Death (for aught he *knew*), indeed, triumphed over beauty, love, and life.

AN ART-STUDENT.

## TURNER'S "LIBER STUDIORUM."

SIR,—Allow me a small space in your valuable periodical to make a few inquiries relative to the "*Liber Studiorum*" of the late J. M. W. Turner, R.A.—a work which perhaps, just now, may possess an additional interest, seeing that it contains the sketches or original ideas for more than one of the Turner pictures recently bequeathed to the nation, and now exhibiting at Marlborough House. A copy of the work in my possession consists of fourteen numbers, containing, with the engraved title, seventy-one plates, and which I have understood formed the complete work; but an advertisement, recently met with, dated February 1st, 1816, states that "the whole work will be comprised in *twenty* numbers, forming two volumes." Will you, or any of your correspondents, kindly inform me if the whole twenty numbers were published, or whether the issue was confined to the fourteen numbers.

In *Arnold's Magazine of the Fine Arts*, 1833, p. 322, it is observed that "many years ago Turner executed a series of engravings called the '*Liber Studiorum*,' but with a desire to render the work hereafter more valuable and scarce, after a certain number of impressions, he destroyed every one of the plates."

Can you further inform me whether this statement is correct? P.

[Perhaps some one of our readers can furnish us with a reply to the above queries, for we are rather uncertain.—Ed. A.-J.]

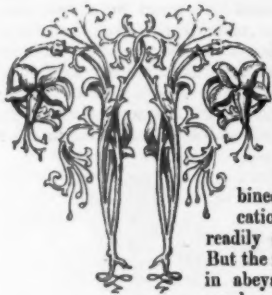


## THE BOOK OF THE THAMES,

FROM ITS RISE TO ITS FALL.

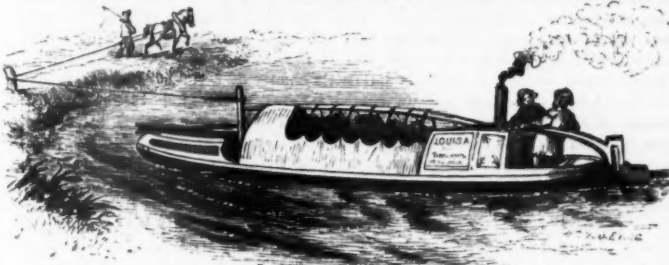
BY MR. AND MRS. S. C. HALL.

## PART III.



WE have now arrived at that point in the Thames where it becomes navigable for boats of burthen; the canal conveys in barges, each from thirty to sixty tons, the produce of the four quarters of the globe into several parts of England; the port of Bristol is thus united with that of London; other canals are combined with this: and so an internal communication was formed, the value of which may be readily estimated before the introduction of steam. But the railways have placed this mode of traffic almost in abeyance—the canals are comparatively idle, and ere long, perhaps, will be altogether deserted. The

passage of a boat through the lock is now an event of rare occurrence; it is seldom opened more than once or twice in a week. Greater speed is obtained by the railway, of course, but the chief impediment arises from the cost incurred in passing through the locks and weirs along the Thames—strange as it may seem, the expense hence arising to a laden boat of sixty tons burthen, between Teddington, where the locks begin, and Lechlade, where they terminate, is not less than thirty pounds. The natural consequence is that steam absorbs all the traffic, except to places remote from stations; and then boats are in use only for heavy cargoes, chiefly timber and coal. The barges here used are necessarily long and narrow—the appended engraving will convey an accurate notion of their form; they are generally drawn up the river by two horses, and down the river by one, along the



THE BARGE.

"towing-path"—a footpath by the river-side. The towing-paths between Lechlade and Oxford, in consequence of the causes we have observed upon, are so little disturbed as to be scarcely perceptible; they are for the most part so "grass-o'-ergrown" as to be distinguished from the meadow only after a careful search. Indeed, all along the Thames' bank to Lechlade, and much lower, almost until we approach Oxford, there is everywhere a singular and impressive solitude; of traffic there is little or none; the fields are almost exclusively pasture-land; the villages are usually distant; of gentlemen's seats there are few, and these are generally afar off; the mills are principally situated on "back-water;" and but for the pleasant cottages, nearly all of which are peasant hostleries, which, in their immediate relation to the locks and weirs, necessarily stand on the river-bank, with now and then a ferry-house, the whole of the landscape for nearly forty miles from the river-source would seem as completely denuded of population as an African desert. Between Kemble and Lechlade we did not meet two boats of any kind, and only at the lock-houses did we encounter a dozen people—except at the few villages of which we have taken note. This loneliness has its peculiar charm to the wayfarer; it will be long ere we lose remembrance of the enjoyment we derived from a reflective saunter beside the banks of the grand old river, where solitude invites to thought—

"The blackbird's note comes mellow from the dale,  
And sweeter from the sky the glad some lark  
Warbles his heaven-tuned song."

The moorhen revels here in security, for it is her own domain—if a footstep shake the shelving bank, it is that of a peasant, of whom the shy bird has no fear; it was a rare pleasure to note this liveliest of all our water-fowl darting from side to side, or plunging midway in the channels, to rise in still greater security among the reeds and rushes farther off.

The Moorhen (*Gallinula chloropus*) is commonly seen not far from its reedy haunts, swimming along with a peculiar nodding motion of the head, and picking up its food first on one side and then on the other. It feeds generally on aquatic plants, insects, and small fishes. Mr. Selby mentions that he has frequently known this bird to have been taken on a line baited with an earth-worm, intended for catching eels or trout,—from which he infers that it is by diving it obtains the larger water beetles and the larvæ of dragon-flies, &c., upon which it is known to feed. Shenstone refers to the recluse habits of the moorhen, and its frequent associate, the coot:—

"To lurk the lake beside,  
Where coots in rushy dingles hide,  
And moorcocks shun the day."

The colouring of the moorhen, quoting from Yarrell, is as follows:—"The beak

yellowish-green; the base of it, and patch on the forehead, red; eyes reddish-hazel; the back, wings, and tail, rich, dark olive-brown; head, neck, breast, and sides, uniform dark slate-grey; under tail-coverts white; legs and toes green, with a garter of red above the tarsal joint. Contrary to the almost universal rule among birds, the female is frequently more richly coloured than the male. The length of the moorhen is usually about thirteen inches.

We are, however, now at LECHLADE, where the Thames is a navigable river, and a sense of loneliness in some degree ceases;—effectually so, as far as Lechlade is concerned, for, as the reader will perceive, its aspect is an antidote to gloom. Lechlade is a very ancient town; it derives its name from a



THE MOORHEN.

small river that joins the Thames about a mile below its bridge. The Lech is little more than a streamlet, rising in the parish of Hampnot, in the Cotswold district, and passing by Northleach and Eastwich. The name is derived from the British *lech*, signifying "stone," "from the petrifying nature of its water"—a quality, however, of which we could neither see nor hear anything. The proofs of its antiquity are now limited to its fair and interesting church, dedicated to St. Laurence. Close to the north porch is an interesting relic of the olden time, "a penance stone," on which formerly offenders against the discipline of the church stood enshrouded in a white sheet to do penance. The spire is a pleasant landmark all about. It is now, as it was when Leland wrote, two hundred years ago, "a praty old toune," where those who love quiet may be happy; it is clean and neat, and has a well-ordered inn, where a "neat-handed Phyllis" strives to make the way-worn traveller at ease and in comfort. The priory of "Blake Chanons, at the very end of St. John's Bridge," is gone; of "the chapelle in a meadow" no stone remains; the bold barons—from



LECHLADE BRIDGE AND CHURCH.

Baron Siward, who slew Toste, Earl of Huntingdon, to Ferrers, Earl of Derby, and Roger Mortimer, the Talbots, Spensers, and Hollands—who once lorded over the district, are forgotten there; but the Thames still rolls its waters round the town, and blesses a generation to whom rumours of war are but far-off sounds—

"All glory to the stern old times,  
But leave them to their minstrel rhymes."

A mile from the town—much less to the pedestrian—and another and much older bridge is reached—St. JOHN'S BRIDGE, beside which is "The Angler's Inn;" and here "a hop, step, and jump" will lead from Gloucester into Berkshire, and from Berkshire into Oxfordshire. But bridges are now becoming numerous; it is here we first meet a point of greater interest—the first lock on the river Thames. It is rude enough to be picturesque. This lock occurs, however, in a back-water, or rather an artificial cut, the main branch of the river flowing through the arches of St. John's Bridge, and passing the village of Buscot, where is found the first example of the lock and weir in combination. As it will suit our purpose better to treat this topic somewhat further on, we shall continue our voyage, leaving the fine house and grounds of Buscot, and the pretty villages of Kelscott and Eaton Hastings, and continue still by the river-side, by green meadows, which, in their solitude, seem to progress unaided by the art of man. At Buscot "the river

quits the open meads for a more secluded progress, and, having been from Inglesham a boundary of Berkshire, it now leaves for ever its native Glou-



THE FIRST LOCK.

cestershire, and begins to mark the limits of the county of Oxford." Our next point of interest is a venerable relic of antiquity—RADCOT BRIDGE.



RADCOT BRIDGE.

We have leisure, however, just now to ask the reader's attention to circumstances and objects that will have occurred to him, or have been presented to him on his journey. After passing Lechlade thousands of glittering Dragon-flies, of the species figured (*Caleteryx virgo*), kept up an incessant fluttering over the water-side herbage; their graceful and rapid movements, with the metallic brilliancy of their green and azure colouring, gave an unwonted vivacity to the scene. It is to these insects, the *demoiselles* of the French, that Moore alludes—though in reference to a far different scene:—

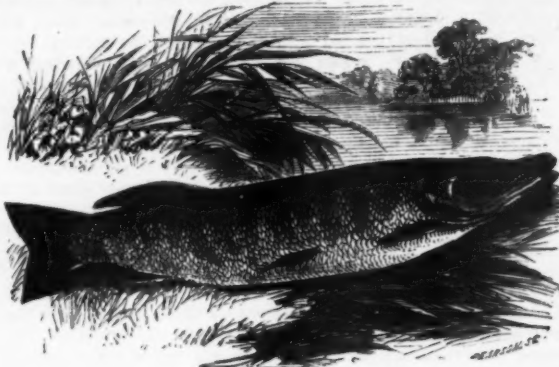


THE DRAGON-FLY.

"Chasing, with eager hands and eyes,  
The beautiful blue damselflies,  
That fluttered round the jasmine stems,  
Like winged flowers or flying gems."

The Pike (*Esox Lucius*) is abundant in this neighbourhood, and the troller may have ample sport. It is the wolf of pond, lake, and river; and any mode by which he can be taken is considered right. The longest-lived of all the fish of fresh-water, he is the largest and the most ravenous, growing sometimes to enormous size—often to fifty, sixty, or seventy pounds; in the Thames, we believe, none have been caught of greater weight than thirty-five pounds. The body of the pike is elongated, nearly uniform in depth from the head to the commencement of the dorsal fin, then becoming narrower; "the head is elongated, depressed, wide;" the colour dusky olive-brown, lighter and mottled with green and yellow on the sides, and passing into silvery white on the belly. The angler takes this fish by trolling; but, sometimes, also with "live bait;" in the latter case a gudgeon, a small dace, or, better still, a small trout, is placed on a double hook; the pike seizes it sideways between his jaws, and makes off to his lair; time must be given him to "gorge" it before the

strike. But trolling is the more common practice, on the Thames especially; in this case, a dead fish is impaled on a "trace" of hooks—i. e., six hooks so arranged as to embrace the bait from the head to the tail, the mount being gimp wire, for gut would be instantly snapt in twain—nay, it is by no means rare for the pike to snap the gimp asunder, and make off with the six hooks; but so voracious is the fish, and so insensible to pain, that frequently another trace of hooks will be immediately taken by the fish, and the lost trace be thus recovered. We have known instances in which two traces have been thus expended, a third being successful. When the troller sets to work, he usually lets his boat glide gently with the tide, or impels it very gradually; the bait having been dropt overboard, is drawn quietly through the water at a distance of between fifteen and twenty yards. When the pike is hooked, and the angler has what is called "a run," it is not easily taken, but makes a bold struggle for life. The trace of hooks must, however, be mounted with a swivel, in order



THE PIKE.

that, by frequently turning in the water, it may more nearly imitate the motions of the living fish; artificial, or imitation fish, are in frequent use, and are of very ingenious make—they are sometimes good substitutes, but anglers well know that the actual fish is the thing. Unless a breeze ruffles the surface of the water there is but little chance of a run. The pike is also called the *luce* (it is the *luce* of heraldry), and in Scotland its name is the *gedd*. The jack is, properly, a young pike. The pike is a solitary fish—even two of them are rarely seen together; his usual haunt is a dark and comparatively still nook, thick with rushes or close water plants; here he remains, seldom moving an inch until his eye fixes on his prey, when a sudden rush is made, and back again to consume it at ease and leisure. Some startling anecdotes are told of his voracity—he will swallow a fish of nearly his own weight. The pike is said to be a good fish for eating, and many are fond of it; the flesh is certainly hard and sound; much, however, depends upon the skill of the cook—old Izaak gives a receipt for its dressing, which he says "makes a dish of meat too good for any but anglers or very honest men."

We have delayed the tourist too long. At RADCOT BRIDGE he has a view on the right of Faringdon Hill, and on the left of Bampton Church spire; either place may lure him awhile from the river-bank—each being distant about two miles. The wood-crowned heights above FARINGDON have, indeed, been pleasantly in our sight for a long time along our course. Faringdon is well entitled to a pilgrimage; although the house is gone which so bravely withstood the army of Cromwell, when the assailants were led to the attack by the owner of the mansion himself—Sir Robert Pye, who had married a daughter of the patriot, John Hampden. Of a far older castle, which "the favourers of Empress Matilda erected, and King Stephen pull'd down," there remains nothing but tradition. There sleeps, however, in the village church a brave knight, whom England chronicles among the worthiest of her worthies—that Sir Edward Unton, who, while Queen Elizabeth's ambassador to France, upheld her honour and that of his country by sending a challenge, couched in memorable words, to the Duke of Guise, who had slandered the fair fame of his adored queen and mistress, and who, in speaking basely of her, had "most shamefully and wickedly lied."



SPIRE OF BAMPTON CHURCH.



BAMPTON, in Oxfordshire, on the left bank of the river, but distant about a mile, is a pretty village town, remarkable for its interesting church, which has the singular peculiarity that it has three rectors, who are all presented by the Church of Exeter—"to which certain lands were given by Leofric, Chaplain to Edward the Confessor, and first bishop of the see, about the year 1046." Bampton steeple is so very conspicuous for many miles on this part of the river that we have deemed it right to delineate its features, which are in themselves sufficiently remarkable to warrant their introduction. The tower is square, from which rises an octagonal steeple with four belfry windows. Pinnacles are at each corner, supported by slabs resting against the steeple, and forming basements for statues which surmount them. This unique arrangement is very striking; the church is well worthy a visit—as, in the characteristic language of Skelton, it is affirmed to contain "examples of almost every period of architecture, from the Conquest to the reign of King George III."

At Radcot Bridge the Thames is divided—a circumstance of frequent occurrence in the course of the river—a new cut and a "short cut" having been made to facilitate navigation—thus also deepening the channel. The tourist will take the old stream, which passes under three venerable arches; although

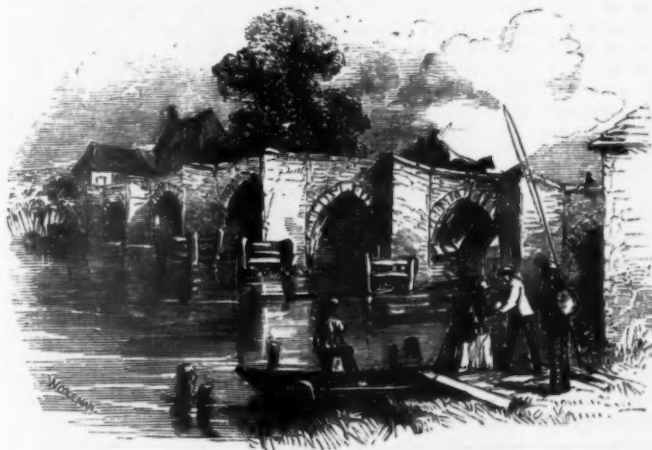


THE DOCK.

it is considerably choked up with weeds, and closely overhung with branches of the water-willow; he will here have occasion to pause and admire the foliage that adorns the banks, or rises from the bottom of the slow current: a nosegay of wild flowers may be gathered here, such as might deck a maiden's brow, and vie in beauty with the rare exotics of the conservatory. We direct attention to some of them—first asking observation to the Great Water Dock (*Rumex aquaticus*), the luxurious growth of whose flamboyant foliage gives to it a gigantic character among its lighter and more graceful neighbours. The astringent root of this plant formerly had a considerable reputation as a medicine, but its use is now almost obsolete.

Our course may be rapid between Radcot Bridge and NEW BRIDGE, although the distance is some ten miles; for there is no village along its banks, but one small bridge—Tadpole Bridge—and but one ferry.

There are, however, several weirs that act as pathways for foot-passengers; and these weirs break the monotony of the river, afford "rests" to the voyager, and add materially to the picturesque of the scenery—nearly all of them being old and somewhat dilapidated. These are Old Man's weir, Old Nan's weir, Rushy weir, Kent's weir, Ten-foot weir, and Shefford weir: they occur during the first half of the voyage, Rushy weir being the only one that has the adjunct of a lock. A stone's throw from the river, a small cluster of houses, scarcely to be called a village, points out the site of ancient Sifford, or Shefford; yet, on this lonely and isolated spot, now apparently far removed from human intercourse, the great Alfred held one of his earliest parliaments. "There sate, at Sifford, many



NEW BRIDGE.

Thanes, many bishops, and many learned men, wise earls and awful knights. There was Earl Elfrick, very learned in the law, and Alfred, England's herdsman—England's darling. He was king of England: he taught them that could hear him how they should live." What a dream might have been enjoyed, resting under a hayrick the mowers had raised in a corner of the meadow in which this memorable event is said to have taken place!

Arrived at NEW BRIDGE, we again pause awhile to look around us—to ponder and reflect. The neighbourhood is unchanged since Leland described it as "lying in low meadows, often overflowed by rage of rain:" a small inn stands on the Berkshire side, and a busy mill on that of Oxfordshire; in the time

of the venerable historian, there was here "a fayre mylle a prow lengthe of;" and it is probable a hostel also entertained the wayfarer. Age has preserved only the bridge, which was "new" six centuries ago, and is now, we believe, the oldest of all that span the river. A short distance below, the Windrush contributes its waters to the Thames,—one of the prettiest and most pleasant of English rivers; it rises among the hills of Cotswold, near Guiting; and, passing through Bourton-on-the-Water, Burford, Minster, Lovel, Witney (so long and still famous for its blankets), fertilises and flourishes rich vales, quiet villages, and prosperous towns; having done its duty, and received grateful homage on its way, it is lost for ever—absorbed into the bosom of the great father.

Again the locks and weirs pleasantly and profitably bar our progress—the principal of these are Langley's weir and the Ark weir—until we reach the ferry, which continues the road between the village of Cumnor and that of Stanton Harcourt—the former in Berkshire, the latter in Oxfordshire—each being dis-



HART'S WEIR.

tant about two miles from the river-side. To visit one of these weirs—Hart's weir—we must ask the reader's company before we proceed farther on our route. In describing this, we shall make him sufficiently familiar with an object, to which it will be requisite frequently to direct his attention during his progress.

Sometimes the weir is associated with the lock; but, generally, far up the river, where the stream is neither broad nor deep, the weir stands alone. We shall have occasion hereafter to picture them in combination. The weirs are artificial dams, or banks, carried across the river in order to pen up the water to a certain height, for the services of the mill, the fishery, and the navigation. A large range of framework rises from the bed of the river; this supports a number of flood-gates sliding in grooves, and connected with a sill in the bottom. Our engraving represents a group of these flood-gates as they were drawn upon land, and resting against the support rudely constructed for them beside Hart's weir. They are thus used:—The square piles in the



WEIR PADDLES.

foreground are first struck at regular distances in the sill under water: between each of these one of the gates is placed by means of the pole attached to it—the boards completely stopping the space, and forming a dam across the river. Two forms of dams are used: one with the board full upon the centre of the piles, and secured to them by strong plugs, over which the boat-hook is sometimes passed to aid lifting; the other has the water-board on one side, with a groove attached to it. Both of these are shown in the cut, as well as the rude stay for the rope of a barge to pass through, and which is generally formed of the branch of a tree. Such are the usual accompaniments of a weir in the upper Thames. When these dams, or paddles, are drawn up, the whole body of the stream, being collected into a narrow space, rushes through with great rapidity, and gives a temporary depth to the shallows, or,

by the power of the current, forces the barges over them. It is obvious that care is required to prepare the boat for the descent; for there is some danger to be encountered.

The weir is ever picturesque, for the water is always forcing its way through or over it—sometimes in a huge sheet, forming a striking cascade, at other times dribbling through with a not unpleasant melody. As we have elsewhere observed, there is usually a cottage close beside the weir, for the accommodation of the weir-keeper; generally this is a public-house, pleasantly diversifying the scenery, and not the less so because often rugged and old.

The tourist, to visit either Cumnor or Stanton Harcourt, must moor his boat at the very pretty ferry of BABLOCK HITH. He will turn to the right on his way to Cumnor, and to the left on his road to Stanton Harcourt; the latter, especially, will amply recompense him for an hour's delay in the progress of his voyage. Cumnor has been made famous by the novel of "Kenilworth," the scene of which is here principally laid; but neither history nor tradition do more than supply a few dry bones, to which the great magician gave life. A few vestiges only indicate the site of Cumnor Place; but the "haunted towers" are down; a "Black Bear," still exists; and it is not likely that Cumnor will ever be without a village hostelry so named.



STANTON HARCOURT.

Stanton Harcourt, the old seat of one of the most ancient and honourable families of the kingdom—a family with much to dignify and less to discredit it than perhaps any other of which England boasts—is but a relic of its former magnificence; but that relic suffices to indicate its early grandeur, and retains much that cannot fail to create deep and absorbing interest. The Harcourts have possessed this manor of Stanton for more than six hundred years; the original grant was from Henry I. to "Milicent, the kinswoman of the Queen," whose daughter Isabel, marrying Roland de Harcourt, the deed of gift was confirmed by the Kings Stephen and the second Henry. It ceased to be their dwelling in 1688, and fell gradually to decay, until, in 1770, it was taken down—except the porter's lodge, now the residence of the rector, the "kitchen," and one of the towers—the tower some time the residence of the poet Alexander Pope, and where (as he has himself recorded) he translated the fifth book of Homer. On the ground floor of this tower is a private chapel, the walls still bearing indications of painted story; the small room on the second floor, to



POPE'S STUDY, STANTON HARCOURT.

which ascent is gained by a narrow stone staircase, is called, and will ever be called, "Pope's study;" it commands a fine view, and must have given to the poet that happiest of all enjoyments—quiet in the country. On a pane of glass in one of the windows he wrote an inscription, recording the fact and date that here he "finished the fifth book of Homer." The kitchen is best described by Dr. Plot, the old historian of Oxford county:—"It is so strangely unusual that, by way of riddle, one may truly call it a kitchen within a chimney,

\* This pane has been removed to Nuneham Courteney, the seat the Harcourts now occupy, a few miles below Oxford, and which we shall visit on our voyage

or a kitchen without one; for below it is nothing but a large square, and octangular above, ascending like a tower, the fires being made against the walls, and the smoke climbing up them without any tunnels or disturbance to the cooks, which, being stopped by a large conical roof at the top, goes out at loop-holes on every side, according as the wind sets, the loop-holes at the side next the wind being shut with falling doors, the adverse side open." This description is accurate now, as it was then; it is still used by the gentleman who farms the estate, whose dwelling-house, formed of the old materials, adjoins the kitchen. It is surmounted by a vane, the crest of the Harcourts.

The church is a fine and very interesting structure; much of it is of Saxon architecture: it is among the most beautiful of the many beautiful churches of Oxford. Through one of the doors the men have entrance, while the women enter by another, in accordance with "a custom established there from time immemorial." The decorations of the interior are of very early date: the oak wood-screen being considered the oldest, of wood, in England. A small chapel contains the dust of many of the Harcourts—a race honoured and esteemed, always and without exception, from the founder of the family to the present representative of the name and honours of the illustrious family. It is surely something to be a gentleman of six hundred years! In the church-yard is a monument to the memory of an affianced pair who were struck dead by lightning: the epitaph is from the pen of Pope; so also is an epitaph to the only son of the Lord Chancellor Harcourt—the good and learned peer who was the friend of Pope and the other poets of the age. This epitaph contains the touching lines of lament—



THE VANE.

"How vain is reason—eloquence how weak!  
That Pope must tell what Harcourt cannot speak!"

We crept up the narrow stairs which led from the chapel—where, no doubt, the poet often worshipped according to his faith—and, seated in this small chamber, pondered over the many great works that have made his name immortal. It is a theme for a volume, but must be treated briefly. There is ample evidence that many of his letters to Lady Mary Wortley Montagu were written here; one of them, in particular, is intimately associated with his residence in this retirement. "I have a mind," he writes to the lady, "to fill the rest of this paper with an accident that happened just under my eyes, and has made a great impression upon me. I have just passed part of this summer at an old romantic seat of my Lord Harcourt's, which he has lent me; it overlooks a common field, where, under the shade of a hay-cock, sat two lovers, as constant as ever were found in romance, beneath a spreading beech. The name of the one, let it sound as it will, was John Hewett, the other Sarah Drew. John was a well-set man, about five-and-twenty; Sarah a brown woman of eighteen. John had for several months borne the labour of the day in the same field with Sarah; when she milked, it was his morning and evening charge to bring the cows to her pail. Their love was the talk, but not the scandal of the neighbourhood, for all they aimed at was the blameless possession of each other in marriage. It was but this very morning that he had obtained her parents' consent, and it was but till the next week that they were to wait to be happy. Perhaps this very day, in the intervals of their work, they were talking of their wedding clothes, and John was now matching several kinds of poppies and field-flowers to her complexion, to make her a present of knots for the day. While they were thus employed (it was on the last day of July) a terrible storm of thunder and lightning arose, and drove the labourers to what shelter the trees or hedges afforded. Sarah, frightened and out of breath, sunk on a hay-cock, and John (who never separated from her) sat by her side, having raked two or three heaps together to secure her. Immediately there was heard so loud a crack as if heaven had burst asunder. The labourers, all solicitous for each other's safety, called to one another; those who were nearest our lovers, hearing no answer, stepped to the place where they lay. They first saw a little smoke, and after, this faithful pair—John with one arm about his Sarah's neck, and the other held over her face, as if to screen her from the lightning. They were dead. There was no mark or discolouring on their bodies, only that Sarah's eyebrow was a little singed, and a small spot between her breasts. They were buried the next day in one grave, in the parish of Stanton Harcourt, in Oxfordshire, where my Lord Harcourt, at my request, has erected a monument over them." The poet then quotes the epitaph he had written to their memory—lines not worthy of him, and which still stand in the church-yard just above their grave.

In the immediate neighbourhood of Stanton Harcourt are two large stones, popularly known as "the Devil's Quoits;" all earlier writers mention three; there are now but two, and these are distant nearly a quarter of a mile from each other. They are said to commemorate a battle fought at Bampton between the British and the Saxons, A.D. 614.

from that city down the Thames. The pane measures about six inches by two; it is of red stained glass. We append a copy of the inscription, taken from "Ireland's picturesque Views," and which we compared with the original, courteously shown to us by Mr. Vernon Harcourt.

In the year 1718  
**ALEXANDER POPE**  
Finished here the  
Fifth Volume of HOMER

\* The most interesting of these monuments are those which contain the effigies of Sir Robert Harcourt, and Margaret Byron, his wife. The knight received the Order of the Garter about the year 1463. His lady, who reposes by his side, is also, like her husband, adorned with the mantle of the order, and has the garter on her left arm, just above the elbow. This is one of only three examples of female sepulchral effigies thus decorated.



## LOCKS AND KEYS.\*

IN a great commercial country like our own, where the security of valuable property, that scarcely comes under the denomination of "goods and chattels," and that offers every facility to the depre-dator, is of primary consequence, it is not surprising



that the attention of the manufacturer and of the scientific mechanic should be earnestly directed to its safe custody. Only within the last

and how successfully they have worked to baffle every scheme of presumed safety—so true is it that "the strong man armed" can only keep his goods in peace till a "stronger than he cometh, and taketh away from him that wherein he trusted."

Impressed with the importance of providing a secure depository for our valuables, Mr. Price, the proprietor of the "Cleveland Safe Works," at Wolverhampton, has been at the pains of writing and publishing a large volume of matter pertinent to the subject, for, as he says—"It is almost incredible in these days, when the Arts and Sciences are lectured upon in almost every provincial town in the kingdom, when the artisan is taught not only that such a result follows a certain law, but the why and the wherefore—the cause as well as the effect—that persons of general intelligence and scientific knowledge should place their valuable convertible property in a cast-iron safe, with a box of wards for a lock, expecting that it will preserve such contents from destruction by fire and abstraction by thieves; that others, for the sake of saving a few shillings in the primary cost of a lock for the safe-keeping of their property in an iron safe or other receptacle, will purchase one that can be readily picked with a quill or a skewer, not only by the accomplished burglar, but by an ordinary mechanic or intelligent

artisan, as well as by the amateur lock-picker."

Though Mr. Price's volume necessarily, and to a considerable extent, treats of the specialities of his manufacture, his manner of introducing the subject, and the curious history connected with it, are powerful antidotes to what would otherwise be considered dry and uninteresting reading. The first portion of the book, occupying about one-fourth of its pages, discusses the subject of Fire and Thief-proof Depositories; the remainder that of Locks and Keys, including a lengthened account of, and commentary on, the great lock controversy, with which Mr. Hobbs, the American, agitated the public—or, at least, a large portion of the public—soon after the closing of the Great Exhibition of 1851. All these matters, however, scarcely come within the prescribed limits of our Journal; we must, therefore, refer our readers desirous of information upon them to the volume itself, contenting ourselves with a few brief observations on the Art connected with the manufacture of locks and keys, for even in such comparatively insignificant objects there is ample room for the exhibition of the taste of the ornamental designer: we have examples of this in the annexed engravings, selected from a large number with which the author of the volume before us has illustrated its pages.

The first is from an old iron coffer, of foreign make, in the possession of Mr. Price, who purchased it a few years ago at a custom-house sale at Gloucester. Both externally and internally it is richly ornamented. The lock was engraved from a modern specimen exhibited at the Great Exhibition of 1851 by the manufacturer, Mr. James Gibbons, junior, of Wolverhampton. As Mr. Price has introduced it into his volume, we follow his example here, although it will be found in our *Illustrated Catalogue* of the Exhibition. It is a very beautiful example of Gothic design applied to this branch of manufacture.

On the last column are several examples of key-handles drawn from ancient examples, though, probably, not earlier than the sixteenth and seventeenth

centuries: they show the taste and ingenuity which the artisans of those days employed on works of so comparatively trivial a character. In the second example an heraldic design is introduced; we find several similar instances among the engravings in



Mr. Price's work, as a lion passant, a grotesque figure of a man, a "spread eagle," a cross springing from large leaves, &c. &c.

There is little doubt but that the cost of pro-



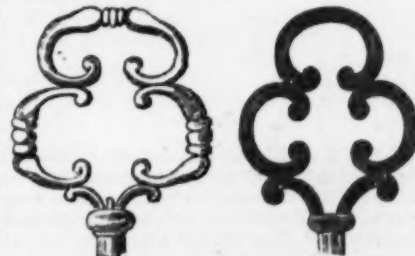
ducing these ornamental keys has been the chief cause of the simplicity of those now commonly used. Mr. Price is of opinion that the value, at the period of their production, of some of the



specimens exhibited at Marlborough House could not have been less than from ten to twenty guineas each. We have some idea of the cost of producing them at the present time, when he tells us that



the handle alone—or bow, as it is called—of the fourth cut on our page is valued at six shillings; and of the fifth, fourteen shillings: the key itself forms a distinct charge, and is made by quite a different class of workman.



This brief notice of Mr. Price's treatise will show that it contains much curious and not uninteresting information.

few weeks, the public mind has been occupied with proceedings in a court of justice, which have shown us how much ingenuity and perseverance are exercised by the dishonest to accomplish their object,

\* "A Treatise on Fire and Thief-proof Depositories, and Locks and Keys." By GEORGE PRICE. Published by Simpkin, Marshall, and Co., E. and F. N. Spon, London.

## BOTANY,

AS ADAPTED TO THE ARTS AND ART-MANUFACTURE.

BY CHRISTOPHER DRESSER,

LECTURER ON ARTISTIC BOTANY IN THE DEPARTMENT OF  
SCIENCE AND ART.

## PART III.

IN continuing our investigation of the laws of nature as manifested in the vegetable world, with a view to ascertain the cause of the beauty of the varied structure, and from whence that beauty is derived, we proceed to notice that although symmetry is one of the leading principles in her compositions, that the symmetry of individual parts is sacrificed to the general symmetry and beauty of the whole. We endeavoured to show in our last paper that the varied vegetable structures, as well as their every part, are perfectly adapted to their given positions, and that nature would vary the manner of her developments in order to more fully fit herself for given situations. It is this cause which brings about the effect described in our last proposition, and therefore which necessitates us to dwell upon this subject. We noticed in our first paper that, by growth, a plant merely repeated itself; therefore, whatever is the nature of the primary development, such is also the nature of the parts of the matured structure, it being but an aggregation of members similar to the original; though this is a beautiful truth, and reveals at once in the most simple manner the structure of the entire vegetable development, nevertheless modifications are brought about, which more or less influence the normal forms or dispositions of certain parts, as well as their original tendency, as we have already shown. To illustrate our proposition, take the central twig from the summit of any tree, say that of a Horse-chestnut, and we find that its leaves in protruding form a given angle with the stem—the angle formed by each of its opposite leaves being equal; but if any lateral arm of the same plant be examined (especially one of the lower, its position approaching most nearly to the horizontal), the angle formed by the union of the leaf-stalk of either of the opposite leaves with the stem is not always equal, for where the leaves are above and below, the angle formed by the stalk of the lower leaf and the stem is much more acute than that formed by the upper and the axis (Fig. 23); also the stalk of the



Fig. 23.

under leaf is much longer than that of the upper, and the lateral axes are all more or less curved, whereas the central, and that alone, is straight: now the cause of this curious circumstance is the effect of light upon vegetation, for plants manifest a strong tendency to approach that agent, or to elongate in the direction from whence they receive the greatest supply of its influence. Now, in order to show the correctness of our proposition, which says, that a matured

vegetable structure is a mere repetition of the earlier state of the same organism, we notice, that although the lateral axes are more or less curved, they nevertheless coincide in every other respect with the primary axis. Their leaves are developed on the same principle, and buds are found in the axils of these leaves just as in those of the primary axis, the deviation being merely in the curvature of the stem, or axis, and the variation in the direction and length of the leaf and leaf-stalk. Next we notice that although the lateral axes are not symmetrical in their parts, nevertheless the symmetry of the entire structure is not in the slightest interfered with, for the arm proceeding to the right is exactly like that which extends to the left, and that protruded in the front is exactly like that developed at the back. So exact, therefore, is the symmetry of the whole, that were the entire structure divided down the centre, the two halves would be precisely alike, those cases being excepted where the disposition of the lateral developments is spiral, in which case the symmetry is not departed from, but assumes a diverse character. By this arrangement infinitely more beauty is gained in vegetable organisms than were each not merely a repetition of the parent axis in principle, but literally; as, were this the case, all the lateral arms of the varied structures would be parallel—for whatever is the original angle of our branch, such is the angle at which all are protruded, and this repetition of parallel members would be far from beautiful. This fact, viz., that the central branch only of the structure is symmetrical in itself, demands that if we wish to have a truthful representation of a spray which is to occupy a central position, and can only procure a lateral arm, that we should restore the required symmetry in our delineation, which is perfectly legitimate; in verification of which we may examine a plant when only one or two years old, according to the size of the required spray, and we shall see a similar structure, designed for a central position, in which, therefore, this symmetry is present. This fact also leads us to the conclusion, that it does not follow because a structure is beautiful as a whole that its component parts are, if taken singly, when their positions are altered. This is obvious, inasmuch as it destroys the necessity of the important principle, namely, adaptation to purpose. This beautiful law has even more to accomplish than the giving grace and beauty to the arms of the structure, for it is upon this that the following curious fact to a great extent rests, namely, that the leaves or foliaceous organs of plants, though so extremely numerous, never clash (accidents excepted), but each one is so situated as not to interfere with the others. A little consideration will show how this is brought about. It is obvious that this curving towards the light—for this is the cause of this departure from symmetry—gives to the various arms diverse curves; thus those which are nearest the apex of the structure being the shortest are the lightest, consequently most erect and least curved; whereas when we approach the base of the structure the arms become lengthy, and are therefore more or less weighed down by their weight, and are consequently more or less lateral, hence their apices are drawn or curved up more towards the light. As, therefore, the curve of each arm varies, so the direction of the organs proceeding from these lateral members must vary also; hence, instead of meeting, as they would if they were parallel, they pass between one another, and consequently, instead of producing a mass of confusion, an orderly well-arranged structure is the result.

We have next merely to glance at a fact, which, though of paramount importance in ornamental composition, is so prominently set forth in the varied vegetable structures that it is familiar to all, therefore we shall not dwell on it here. This fact is, that all parts of the structure or composition, however distant, are traceable through the branches to the root. Again, plants elongate at both extremities; yet, although this is the case, the downward elongation is of a decidedly different nature to the upper, and must necessarily be present, as it, and it alone, oftentimes supports or holds the plant in its required vertical position, and also procures food for the organism. Now, whether this growth in two opposite directions would occur to any extent if these necessities were absent, is a difficult question to answer; this, however, we say, that a

number of the *Algae*, which adhere to rocks and do not require a regular root, are possessed of a mere circular disk at their base, similar to the "sucker" of the school-boy, which completes its required union with the body to which it adheres. The object of these remarks is merely this, to reveal, as fully as possible, the principle on which Nature works; and we notice from this latter consideration, that in no case in the vegetable world are foliaceous members protruded in the two directions—that is, from the base and apex of the structure.

We now proceed to notice one point which at once manifests the high character of the design displayed in the various vegetable organisms—viz., that no portion could be removed from the composition and improve it, or leave it equally good, (we speak in an ornamental point of view only). For example, take a spray, as that figured of the Guelder-rose in our first paper (Fig. 1), the leaves of which are opposite, and what leaf could be removed, and yet leave the spray equally good? The same would apply to verticillate leaves (Figs. 2, 3, 6, Part I.), alternate, spiral, &c., in any of which, if one were removed, the chain would be broken and the beauty destroyed. Apply this principle to the arms of the structure, and the result is similar; if they are opposite, remove one and you remove the beauty; if they are alternate, the beauty is still destroyed, and it matters not what is the principle of order on which these organs are arranged, if one is removed the beauty of the entire structure is marred, just as much as the beauty of an animal is by being deprived of a limb. It may be urged that our beautiful garden-flowers are repeatedly cut by the gardeners; this we admit, but are also fully confident that each application of the knife to the structure leaves a more mutilated stock; and it is only the shooting out of the young branches with their accompanying symmetrical developments, which more or less hide the deformities that render them tolerable; and we would here avail ourselves of the opportunity of recommending the student of nature to study those structures which are unutilized, and, consequently, whose beauty is unmarred; for it is no more preposterous to accept a peacock cut out of a holly-bush as a standard of beauty—where, instead of a beautiful vegetable structure, you have a *gardener's idea* of that handsome bird—than to receive other structures deformed to an almost unlimited extent as your guide. Our proposition may be objected to by some on the ground that we may often take a leaf from a plant, or even a spray, and it not be missed, or, if it is at first, it soon becomes imperceptible. To this we reply, that one cause of this is, that plants are necessarily exposed to such numerous disturbing causes, from which their want of locomotion prevents their escape, that nearly all our hardy vegetable structures are more or less deformed, or rather the normal positions of the organs are disturbed, and hence it is not so obvious; the cursory way, too, in which these structures are oftentimes observed, is another cause, as is also the ignorance of the mass of spectators, which arises from a want of studious observation.

We next notice that the union of all lines, as of axes with axes, leaves with axes, &c., is tangential—that is to say, if a leaf, or other member, leave an axis, it leaves it at a tangent. Although at first sight exceptions to this proposition may appear numerous, we believe that there is no principle more fully carried out in the various vegetable structures than is this; for, from the very principle on which plants grow, it cannot be otherwise, as could readily be demonstrated would space permit; suffice it to say, that all lateral organs appear on the axis first as little bell-shaped prominences—a rude idea of which may be derived from placing the finger in the interior of an indian-rubber tube, and pressing it outwards at a particular point—the tube will represent the axis, the finger the vital energy protruding a lateral development, and the prominence caused by the finger the first appearance of the lateral organ. As this, therefore, is the principle on which lateral members are protruded, and their after-growth is a mere expansion and enlargement of this tumour in given directions, it is obvious that there cannot be a direct angle at the point of union of one axis with another, but a small curve will connect them, which gives rise to the tangent. This, though often small and insignifi-



cant, is the cause of much beauty; for nothing can be more offensive than to see arms uniting with the primary axis in a decidedly angular manner, as if a hole had been bored in the axis, and the lateral arms stuck in, and the only variation between them is, that in the one case the union is tangential, while in the other it is angular.

We have next to call attention to a very interesting part of our subject, inasmuch as it is one which plays a prominent part in giving rise to the beautiful effects of the various vegetable structures—namely, that not only are the parts of the vegetable structure beautiful in form, and the disposition of those parts is pleasing, but the general form produced by the entire structure is magnificent. Now it is said that all compositions, a group of figures, for example, should fall into a given general form, or rather, that the beauty of the composition is thus much enhanced; this principle, which cannot be carried out by Nature in the animal world, owing to the subjects being possessed of locomotion, is beautifully accomplished in the aggregation of the parts of the vegetable structure; for, although a tree is composed of a number of similar arms, or branches, and may, therefore, be regarded as an aggregation of smaller plants, nevertheless, they are so aggregated as to compel the whole mass to form a pleasing general figure. And this is in accordance with that admirable proposition of Mr. Owen Jones,\* where, in giving the general principles to be regarded in design, he says, "The general forms being first cared for, these should be subdivided and ornamented by general lines; the interstices may then be filled in with ornament, which may again be subdivided and enriched for closer inspection." Now, the general form of vegetable structures is usually somewhat conical, or egg-shaped—that is, the general form of each structure is usually a modification of a cone, or is of an ovoid form: thus the general form of the Poplar-tree is that of an elongated egg; shape of the Horse-chestnut-tree, a shortened egg; shape of the Scotch Fir, an elongated cone; others, however, are more or less globular (Fig. 24). Now this general form is of para-

mount importance; for it is the only form which can be distinguished at a distance, it being the general contour of the entire structure, and being thus conspicuous it demands primary consideration. The full weight of these remarks it is difficult, however, to appreciate, as the vast majority of trees have, during some portion of their existence, been deprived of some of their primary arms, which has necessarily destroyed their primitive figure.

Having just alluded to the general form of the structure, we notice the manner of its formation, or whence its origin. Now, it is obvious that the angle at which the axes are protruded from the primary axis plays the most prominent part in bringing about the general form. Thus in the Poplar-tree, the lateral axes are developed, forming a very acute angle\* with the primary axis, while in the Horse-chestnut it approaches nearer to the right angle. And we may here just say, that the original tendency of all lateral axes is such as to form an acute angle with the axis by which they are generated, although oftentimes they ultimately assume such a position as to form an obtuse angle with their upper surface and the stem. Now this angle, viz., the angle formed by the upper surface of the branch and the primary axis, has lately been shown to be of such botanical interest that the species to which the plant belongs can almost be told by this alone; and although this truth has comparatively recently come to light, yet it has long been acknowledged more or less in practice by even the most casual observers, for many can recognise a tree at a distance, of which the general form only can be distinguished; and as it (the general form) is the result of the angles formed by the arms with the trunk, it has, therefore, long been employed as the means of recognising individuals. This leads us to notice that the arms of tall and narrow vegetable structures are more or less vertical, while those which are pronounced in width are more or less horizontal; that is, in the former the arms form with their upper surface and the trunk, or central axis, a very acute angle, while in the latter they approach nearer to a right angle. This, then, should

is sufficiently fine to bear the most scrutinising examination, and is even then stamped with beauty. Thus the mind is gradually led on from the primary or general form to the detail, and thus the monotony of observing the same thing is destroyed; for it is fresh to an extent at every variation of the distance of the spectator, as well as at every lateral alteration of the observer's position.

We have now to notice the curves of the parts of plants, which consideration is one of deep interest to the ornamentist, as all are aware that the lines entering into a composition materially influence its appearance. It has been said, and probably justly, that all compositions should, to be perfect, contain the right line, the angle, and the curve; this, though carried out in the vegetable world, if not absolutely, yet in effect, is not the part on which we wish to dwell, we merely desire to call attention to the character of the curves employed in the various vegetable structures. It is held by the highest authorities that that curve is the most refined, and therefore most agreeable, the origin of which is the most difficult to detect. Thus Redgrave teaches that an ellipse is more beautiful than a circle, because it has two centres, while the former has but one; its origin being, therefore, the more difficult to discover. The oval (egg-shape) is more beautiful than the ellipse, because it has three; the cardioid than the egg-shape, which has four, and so on; the origin of each necessarily becoming more complex and more difficult to detect, and the curves becoming more beautiful as they become more subtle. Now the curves of the parts of the vegetable structure are of a most subtle character, for they are ever-varying curves, and we argue that this is one great cause of their beauty. If we look at a flower, we at once perceive that its parts are not circular, nor are they formed of any number of segments of circles; but the curves of the parts are of exceedingly complex origin, and are therefore of an exceedingly refined nature. Contrast the two, and all will be struck with this truth. We are informed that one of the architects of the present day, who is renowned for his tracery, feels this so forcibly that he delineates his by hand, rather than with the compass. Not only do the parts of the flower possess these peculiar curves, but they are common to every part of the vegetable organism—thus the leaves, though so varied and diversified, are invariably formed of curves of these subtle ratios; and so universal is this in the vegetable world that we even venture to say that a sphere cannot be found in the entire vegetable kingdoms, not even in the seed or fruit. Not only are the curves of the bounding lines of the various members of the vegetable organism of these refined forms, but the same class of curve is found in the inclinations of the arms. Respecting the causes of the curves of these members being thus subtle, we have remarked relative to the arms of plants that, although all are protruded in an upward direction (we speak of those bearing foliaceous appendages only), or so that they form with their upper surface and the axis a more or less acute angle, that nevertheless, in virtue of their length, their weight weighs them down; also that light draws them in the direction from whence they receive their greatest supply of that agent, which is usually from above, therefore the curve must be subtle, for there is an arm protruded of an elastic nature, the entire mass of which bends down in virtue of its weight, or is drawn down by the attraction of gravitation, and the apex is drawn up by the influence of light. Now there is one point at which both these influences act most powerfully: thus, the influence of light is the greatest at the apex of the arm; and at a point situated nearer the centre of this lateral development, but varying with its direction and form, the attracting influence of the earth is most powerful. This effect can be studied by experiments of a simple nature: first as to the direction of the member. If a string be fixed by its extremities in a horizontal position, and not stretched very tightly, it will be seen that its centre is the lowest—consequently that the point at which the influence of the earth's attraction is most apparent is in the centre of the length; but let one end be gradually raised, it will be observed that the point of maximum curvature gradually passes towards the other, or lower extremity of the line:—due observation will also show that the curve thus formed is of an exceedingly subtle ratio, which could be demon-



Fig. 24.

be expressed in even the most rude sketches of these varied organisms, for a false line may hinder the observer from receiving the desired impression.

Having now considered the general form of the vegetable structure, we must just glance at the manner in which this mass is divided or enriched for closer inspection. First, we notice that the general lines which cut up the structure are furnished by the primary arms of the organism, and that a secondary form is furnished by each arm with

its attendant members, which form is a mere modification of the general form of the entire structure, as we have before shown. These divisions are again divided into smaller parts, as the leaves, &c., which organs are also frequently cut up by indentations, which, being of diverse character, yield varied effect. The leaves are also traversed by beautiful markings, or veins. Thus when we behold a tree at a distance, we see its general form only, which is pleasing; as we approach it we gradually distinguish the primary divisions, which are again beautiful; then the smaller members; till ultimately we discern the detail, which

\* See Programmes of Lectures on the Articles in the Museum of the Department of Science and Art, by Mr. O. Jones, from whence I have derived several of the ideas which I have introduced into these paragraphs.

\* In using the term angle we speak of the general relations of the axes, and not of the exact union.

strated did time and space permit, we merely throw out the hint for individual consideration. This simple experiment is of great value in giving the desired class of curves and their variation when the arm producing them varies in position, but should the exact point at which the maximum of influence is observable be required, it may be found by placing a weight of any description (a brass ring, for example) on the line, which must then be of a smooth character, when it will find this point, and remain stationary at it. Having now briefly alluded to this circumstance, which plays a powerful part in bringing about the varied curves of the arms of vegetable structures, we proceed to notice how far these considerations apply to our circumstances. We notice that the arms of vegetable productions are not fixed at both extremities, as was our cord in this experiment. Although this is the case, yet being fixed at one end, and the other being held up, as it were, by the influence of light, the curve is made to assume somewhat the nature of the result of two fixed extremities. Another fact which can readily be observed by experiment is, when one end is fixed only. If a flexible rod be fixed by one extremity in the earth, rising not perpendicularly, but at a given angle, the apex will be drawn downward, and the curve will be convex with the earth's surface rather than concave, as in the former experiment, and the point at which the maximum of curvature takes place will again be variable with the direction of the rod. Now this influence modifies the former in certain cases, and acts most powerfully when the subject is most concealed from the operation of light. One other consideration which must not be overlooked, is, that the majority of stems are of a conical form, which must necessarily alter the curve of the arm as it moves the point at which the curve is most intense; thus, taking up our last experiment of the rod being raised from the earth, we observe that the shorter the cone, the nearer to the apex the point of maximum curvature is transferred. These considerations, however, we have already pursued to a greater length than is consistent with our allotted space, therefore must leave it with our readers to apply these hints to practical purposes, and to trace out the degree in which these various modifications are exhibited in certain positions.

If these influences bear so powerfully and so beautifully upon the vegetable products of our sphere, as to produce such beauty in the curvature of the varied arms of her productions, or rather to cause these varied lateral arms to assume such refined directions, and if these curves of the arms are always in harmony with their direction—which must be the result from the manner in which they are brought about, verifying our former proposition relative to adaptation to purpose—we notice that if in our compositions we would attain like beauty with Nature, we must duly consider the relation existing between curve and direction.

Having now noticed the causes of the curves of the arms of the varied vegetable structures, the question urges itself upon us, What is the cause of the peculiar curves of the boundary lines of the various members of these organisms? To this enigma we can give no solution. The cause of one leaf assuming one form and another having a different contour is altogether unknown, therefore we lay aside surmises, and content ourselves on this subject with the fact that the curves are of the subtle nature above alluded to.

We have now to call attention to a fact which is carried out in the vegetable products of our sphere, viz., that in a composition the parts are not all of the same magnitude. Thus, in looking at vegetable products as a whole, we not only observe some large (trees for example), others small (herbaceous plants), and others of a medium stature (shrubs), but in the individual organism we usually find, as we do in the heavens, parts of the first, second, and third magnitudes. Thus, if we take a flower, we notice usually one ring of comparatively large parts, another of medium size, and another of small; or these are made up in effect by the varied aggregations of parts of nearly the same magnitude. To parts of the same size this effect may also be imparted by the members being diversely coloured; thus, one series of parts of a primary colour would be more conspicuous than another series which might be of a secondary colour, and this again

might be more conspicuous than a third series which might be of a tertiary colour. This effect may also be produced by the variation of the surface; thus, in one instance it may be glossy, or such as will powerfully reflect light, in another such as will diffuse it, while in the third it may be such as will absorb these ethereal rays; but as these will ultimately be considered under the head of texture and effect, we shall not longer dwell upon them.

Having now dwelt so tediously upon preliminaries, which, however, we have deemed necessary for the right appreciation of our subject, we shall in our next paper proceed to consider the vegetable organism and its parts.

#### ART IN CONTINENTAL STATES.

PARIS.—The embellishments of Paris continue on a large scale; in a few years all "Old Paris" will have been demolished. The *Hôtel de Clugny*, which is joined to the ancient Roman *Thermae*, called *Thermae de Julien*, will shortly stand in the midst of gardens, and will form a pleasing object in that antique part of Paris, the *Pays Latin*. In pulling down the houses in *Rue de la Harpe*, several large portions of Roman remains have been brought to light; these will be preserved, and ornamented with appropriate shrubs and trees. The *Hôtel de Clugny* will hereafter have on two sides the *Boulevards de Sébastopol* and *St. Germain*.

MUNICH.—The King has confirmed the election of the honorary members of the Academy of Arts, and the result will be officially made known on his Majesty's birthday. This nomination has long been due to Ernst Förster, who has been so long distinguished by his writings on the new school of German Art. Of native artists, the patriotic battle-painter, Dietz, is one who has been chosen; as also Kierner and Edward Shleich—the former well known by his genre works, and the latter by his landscapes. Besides these there are two Prussian artists:—Meyerheim, whose works are illustrative of national habits and manners; and Richter, who, as a portrait painter, enjoys an extensive reputation.

GENEVA.—An artist of some celebrity has lately died here—a lady named Henrietta Rath—the survivor of two sisters of that name, to whom is due the honour of having founded the "Musée Rath" in this city. Henrietta Rath was a pupil of Isabey, and at an early age she produced works of great merit, especially in miniature and enamel, and even as early as 1801, she was elected an honorary member of the Society of Arts—a distinction accorded to only another lady besides herself.

NUREMBERG.—A short time since, a rude country boy was seen in the Museum at this place, carrying in his hand a box—himself less remarking the visitors than he was observed by them. When brought before the President of the Museum, Baron Von Aufseiz, he showed him a small figure carved in wood, representing a horseman, which he himself had made. The boy is an adopted child of the schoolmaster of Waldsassen, on the Bohemian frontier, and his talent having been recognised by the son of the Baron, he sent him to Nuremberg for improvement. The carved figure is intended for a portrait of his patron, and it is acknowledged to be in some degree like him. But the carving was the admiration of all who saw it. Although the boy was entirely ignorant of drawing, the proportions were correct, and the execution spirited, and in every way corresponding with the conception. When he was asked if he had carved the figure with a pen-knife, he drew from his pocket a knife of the rudest form, such as are purchased at village fairs for a few pence. At such an instance of his genius for Art, he was provided with instruction and the means of living until his education was completed. He was, however, subjected to another trial: a chessman of the fifteenth century was set before him, and he was furnished with the best carving-tools that could be procured; but all these he set aside, and drew forth his pocket-knife, with which he executed a copy of the chessman qualified with all the exquisite feeling of the original. Since the days of Gibbon, we have never heard of a carver of precocity equal to this Nuremberg genius.

AMSTERDAM.—A committee has been formed to conduct a subscription opened with a view to the erection of a public monument in memory of the poet Tollens, lately deceased; and so cordially has the project been received as to leave no doubt of ultimate success. Tollens was a native of Rotterdam, where he always resided, and there the monument will be erected; but, as he was the poet of the nation, it is decreed that the testimonial shall not be local but national.

#### THE ROYAL PICTURES.

##### THE RIVER-BANK.

Vander Heyde, Painter. J. Outhwaite, Engraver.  
Size of the Picture, 1 ft. 11 in. by 1 ft. 6 in.

THE name of this distinguished Dutch painter is generally written "Heyden;" but as his pictures are, we believe, invariably signed "Heyde," it is only right to assume this to be the correct way of writing it, and therefore it is adopted here. John Vander Heyde was born at Gorcum, in 1637: his father, a glass-painter in that town, instructed him in the rudiments of drawing, with the idea of introducing him to his own business, which consisted chiefly in staining glass for church windows. The knowledge he thus acquired, however, was turned to a different purpose: his studies naturally included the science of perspective, and from this he imbibed a taste for painting architectural subjects, instead of those which commonly appear in illuminated windows. The notion of following the profession of his father was soon given up, and young Vander Heyde began to draw and study from nature, and to perfect himself in the art of oil-painting on canvas; and, ere long, his pictures began to be eagerly looked after in his own country as works of a very high character in his peculiar department of art. Subsequently he travelled in Germany, Flanders, and, according to Mr. Stanley, in England. "At Cologne, Brussels, London, and other places," says this writer, "he took interesting views of their remarkable monuments." The accurate minuteness with which he delineated every object on which his pencil was employed "would have awakened admiration only at the excessive labour of the artist, had he not added to his work the beauty of colour in all the suavity of which it is capable. The delicate lightness of his pencil coincided with the microscopic objects; the colours melt and blend with each other; and the delusive chiaro-oscuro, heightening the charm, gives force and vigour to every part, making it true to nature. The beauty of his skies, whether clouded or serene, or illumined by sunshine, has great attraction. The light, floating, silvery vapour relieves the intensity of the azure, or, gilded by the sun, enriches by contrast the verdure of his foliage."

Vander Heyde, as a painter of architecture combined with landscape, was a thorough pre-Raphaelite; but without the hardness and cutting outlines that characterise the style of painting which in these days has obtained that cognomen. Had he lived in a time when photography had been discovered, it would have been said he painted from sun-pictures—so truthful are his delineations of each brick and stone, leaf and blade, spray, stem, and branch. He selected as his subjects the most remarkable edifices in cities—the churches, town-halls, and mansions of the wealthy—not representing them, however, as isolated objects, but as forming the principal features in his views. His favourite subjects were small towns, and villages situated on the banks of rivers, or country houses, similarly placed—like that in the picture which is here engraved. Mr. Stanley also states "that he made many highly-finished drawings of conflagrations;" we have never chanced to see one of these drawings, nor, indeed, do we remember to have heard of them; but do not for these reasons question the accuracy of the statement made by his biographer. The far larger number of the pictures by this painter are embellished with figures and animals by A. Van de Velde, and some others by Egdon Vander Neer, or Lingelbach. Vander Heyde died in Amsterdam, in 1712, at the advanced age of seventy-five.

All the excellences of his style, and those of his condutor, Van de Velde, are seen in the picture here engraved. The colouring is beautifully transparent and silvery; the various objects are pencilled with the utmost delicacy and minuteness, while the trees show less formality and stiffness than are usual with this painter; the view is evidently copied from nature—one of those suburban mansions, probably, to which the wealthy burghers of Amsterdam were accustomed to resort when the "hours of 'Change'" had passed.

The picture is at Buckingham Palace.

\* "Synopsis of the Dutch and Flemish Schools," by G. Stanley. H. G. Bohn, London.



## THE APPLICATIONS OF IMPROVED MACHINERY AND MATERIALS TO ART-MANUFACTURE.

### NO. 3.—CLAY, ALUM, AND ALUMINIUM.

NOTWITHSTANDING the prominence which has been given in our scientific literature to the discoveries in chemistry, which have been made since the days of Sir Humphrey Davy, there appears still to be but a very imperfect knowledge of the wonderful part played by oxygen in the great economy of nature.

It is true, every school-boy learns that our atmosphere is a compound of two gaseous elements, oxygen and nitrogen; and that water is oxygen in mysterious combination with hydrogen. All who are in the habit of attending the lectures of our popular institutions hear of oxygen combining with the metals to form oxides. Possibly they may have been interested in witnessing the strange combustion of a globe of potassium upon water, or the brilliant scintillations of sodium upon a sheet of ice; and have learnt that these phenomena are due to the combination of these metals with oxygen.

If we carefully examine the phenomena of the animal world, we shall find that, upon the combination of oxygen with carbon in the system, the temperature necessary for health depends; and analysis shows us that this element forms an essential part of the solid and of the fluid principles of the body. Most curiously, under the influence of light, does the vegetable world act as an agent of reduction. Oxygen is separated from some of its combinations, and sent back into the air; and, at the same time, many of the proximate principles are formed by the combination of this agent with carbon, hydrogen, and nitrogen. In the mineral world we find, again, oxygen combining with every ordinary metal; gold and platinum alone appear to resist the oxidising influences. Our mountains are but combinations of this oxygen with strange metals; the sub-soils which rest upon the rocks are usually rich in clays, which are oxides, while the fertile soils above them are constituted, not only to combine readily with oxygen, but mechanically, to condense it within its sponge-like pores.

No element in nature is more active than this one. In air, in earth, and in water, it is the main constituent; and all the conditions of fire, unless under extraordinary circumstances, are the result of combinations with oxygen. Lavoisier first brought us acquainted with the true character of oxygen, and Sir Humphrey Davy rendered it from its chemical compounds by voltaic agency. This last chemist taught us that potash and soda—well-known alkaline salts—possessed metallic bases. At this day, even, when we are familiar with the powers of voltaic electricity, it cannot be otherwise than instructive to recur to the discoveries made by Davy exactly fifty years since. We have no better description of these than that given by Dr. Paris,—we therefore quote it in part.

"After numerous trials, during the progress of which the difficulties which successively arose were as immediately combated by ingenious manipulation, a small piece of potash, sufficiently moistened by a short exposure to the air, to give its surface a conducting power, was placed on an insulated disc of platina connected with the negative side of the battery in a state of intense activity, and a platina wire communicating with the positive side, was, at the same instant, brought into contact within the upper surface of the alkali. Mark what followed! A series of phenomena, each of which the reader will readily understand as it is announced—for it will be in strict accordance with the laws which Davy had previously established; the potash began to fuse at both its points of electrification; a violent effervescence commenced at the upper or positive surface; while at the lower, or negative one, instead of any liberation of elastic matter, which would probably have happened had hydrogen been an element of the alkaline body, small globules resembling quicksilver appeared, some of which were no sooner formed than they burnt with explosion and bright flame. What must have been the sensations of Davy at this moment! He had decomposed potash, and obtained its base in a metallic form."

The decomposition of potash having been effected,

the steps were comparatively easy; consequently, we advanced rapidly to a knowledge of the true composition of the alkalis and of the earths. Not only was soda shown to be like potash, an oxidised metal, but lime, barytes, and magnesia were decomposed, and their metallic bases exposed; and alumina, the pure earth of all clays, and the principal constituent of alum, was determined to be a metal, also in combination with oxygen.

The alkalis and earths were at first decomposed by the power of stupendous voltaic batteries; it was, however, soon shown that the decomposition could be effected by chemical means. In 1808 Gay-Lussac and Thénard proved that fused potash, being run into a gun-barrel containing red-hot filings, gave up its oxygen, and potassium was distilled over. It was subsequently produced by igniting potash with charcoal. The remarkable characteristic of these metals is their specific gravity. We ordinarily associate the idea of much density with any metallic body. The ruling power of this conviction—once much stronger than it now is—is manifested by the following anecdote. Shortly after the discovery of potassium, Dr. George Pearson happened to enter the laboratory in the Royal Institution, and upon being shown the new substance, and interrogated as to its nature, he, without the least hesitation, on seeing its lustre, exclaimed—"Why, it is metallic, to be sure!" and then balancing it on his finger, he added in the same tone of confidence, "*Bless me, how heavy it is!*" We must remember that the metal so balanced was lighter than water. The two metals, potassium and sodium, have been regarded as chemical curiosities, and until very recently they have not found any application in the Arts. Sodium—the metallic base of soda having, however, of late rendered important service in the preparation of a metal which promises to be of great importance in the economy of manufactures—requires a little further notice.

The common mode of preparing sodium has been to unite, by trituration, caustic soda and charcoal. This mixture is introduced into an iron bottle, which is then placed in a wind-furnace, supported on bricks. To its mouth is adapted, by a screw, or by grinding, a short iron tube, the other end of which passes into a receiver. This receiver consists of two copper boxes, one fitting into the other. The upper one is a thin parallel-epiped, ten inches long and five or six inches thick, shut at top and open at bottom; and is divided by a diaphragm passing to a third of the bottom. An iron wire passes through this partition, opposite the end of the iron tube, for the purpose of keeping the iron tube from being blocked up by the volatile matter in the iron bottle. The upper vessel dips into another vessel, open above and shut below, to which it is exactly adapted so as to pass to the bottom of it. A few inches of mineral naphtha are placed in it, and the air excluded by means of a fat lute. An aperture in the top allows gases to escape. Heat being applied to the iron bottle, the charcoal removes the oxygen from the soda, and carbonic oxide is formed, while the sodium drops into the naphtha in brilliant globules.

Both sodium and potassium are remarkable for the readiness with which they take oxygen from the air, or any body containing it; hence the necessity of keeping them in naphtha, which is a compound of carbon and hydrogen only, its formula being, carbon 6, hydrogen 5.

ALUMINIUM has been within the last year or two exciting considerable attention; and, naturally, much interest has been felt in the discovery that a permanent metal could be obtained from every variety of clay.

The proportions in which the pure earth alumina exists in clays and in clay shales vary considerably; hence, although all kinds of clay, and nearly all rocks, contain alumina, yet it is not economical to attempt the preparation of the metal from any except such as contain the alum-earth in large quantities.

The well-known substance alum is a combination of the earth alumina with sulphuric acid. Strictly speaking, alum is a compound of sulphate of potash or soda, or ammonia and sulphate of alumina. We prepare alum in this country by two methods. The porcelain clay of western England, or the clay from the coal-measures, is first calcined, and then it is heated with sulphuric acid in wooden vessels

by passing steam through the mixture; the liquor thus obtained is evaporated, one of the alkalis named is added, and, on further concentration, beautiful crystals of alum form. The largest quantity of alum is, however, made from the alum-slate, which is generally found associated with the coal-measures. At Hurlet and Campsie, near Glasgow, alum was formerly made by waiting for the spontaneous decomposition of the alum-slate in these exhausted coal-mines; but, from the increased demand, it is now necessary to accelerate the process of oxidation. At those two places, and also near Whitby, large manufactures of alum are carried on. Alum-slate has a dark blue colour; it is a siliceous clay, combined with coaly matter and the bisulphuret of iron. When this rock is exposed to the air, the iron pyrites are rapidly converted into sulphate of iron, and the excess of sulphuric acid unites with the alumina of the clay. Heaps of this alum-slate are carefully constructed, and fire applied to them. The carbonaceous matter of the slate is sufficient to keep up a moderately quick combustion, so that, indeed, means have to be adopted to prevent the two rapid inflammation of the mass. Such heaps as are usually prepared require from one year to one year and a half for perfect calcination. The calcined mineral is now placed in a "*steep*" to dissolve out the soluble salts formed; these are sulphate of alumina and protosulphate of iron. A process of evaporation now follows; the iron is separated from the alum, and the necessary quantity of potash is added to form the crystallisable alum of commerce. If we take a solution of alum, and add to it any body having a strong affinity for sulphuric acid, such as caustic ammonia, we throw down the pure alumina, which is a white powder of a very infusible character, having a chemical composition of two equivalents of alumina united to three equivalents of oxygen. Although Sir Humphrey Davy indicated the true composition of alumina, he does not appear actually to have produced the metallic base of this earth. Wöhler obtained it as a grey powder by placing alumina, or rather the chloride of aluminium, in a platinum crucible, with alternate layers of potassium. It was reserved for M. St. Clair Deville to produce ALUMINIUM in a perfectly coherent form. He found sodium preferable to potassium as a means for its production. From alum this metal is obtained in the following manner:—Alum, freed as much as possible from iron by repeated crystallisations, is converted into burnt alum in the usual way. The mass is then reduced to a coarse powder, and this is exposed for about two hours to a strong red heat in a crucible. The substance thus obtained is alumina, still retaining a trace of sulphuric acid. Some carbonate of soda being added, and the mixture again calcined, pure alumina is obtained. This alumina is then converted into a fluoride by being exposed at a high temperature to the fumes of hydrofluoric acid. This fluoride of aluminium is employed to prepare the new metal.

We have numerous examples which serve to illustrate the position that every truth has its fixed time to be born; and we may frequently observe that when one discovery has been made, others rapidly follow, which render the first of real value. The following passage from a paper by M. St. Clair Deville, published in the *Comptes Rendus* will illustrate this:—

"Nearly two years ago I undertook a series of experiments to determine the precise equivalent of aluminium, by operating upon small quantities of the metal in a state of absolute purity; subsequently, in order to check my first numbers, I have had to try different methods of obtaining pretty large masses of unexceptional material. For a long time I failed, in consequence of the nature of the vessels employed. . . . A second obstacle is caused by the foreign matters which always accompany aluminous compounds; fortunately, within the last few months, considerable masses have been found of a mineral which has hitherto been very rare, the *kryolite* of Greenland, a double fluoride of aluminium and sodium, which appears to be nearly pure."

This mineral, in powder, is put into a porcelain crucible with alternate layers of sodium mixed with a little common salt. The porcelain crucible is placed in an earthen one, and heated to a bright red heat until complete fusion is effected. The material is stirred with a rod of earthenware, and allowed to

cool. All the aluminium is collected in a lump, which is found at the bottom of the cold mass.

The metal which is thus obtained has a colour between that of lead and silver, it is exceedingly light, not being heavier than flint-glass; but, perhaps, its most remarkable property is its resistance to oxidation, and the manner in which it retains its colour under circumstances in which silver rapidly tarnishes—sulphuretted hydrogen gas producing no effect upon the metal aluminium. When wrought, aluminium exhibits greater resistance than silver, its tenacity approaching that of iron. Its fusing-point differs but little from that of silver, and its specific gravity is 2.56, silver being 10.5. It can be smelted and cast without being perceptibly oxidised; it is a good conductor of heat. As regards the action of gases, &c., on it, Deville says, "It is not in the least affected by moist or dry air, does not tarnish, but remains bright by the side of zinc and tin freshly cut, which soon become dull; sulphuretted hydrogen has no action upon it, cold water does not alter it, boiling water does not tarnish it; it is not acted upon by nitric acid, weak or strong, or by weak sulphuric acid, employed cold. Its true solvent is hydrochloric acid, with which it forms chloride of aluminium. Heated to redness in hydrochloric acid gas, it furnishes dry volatile chloride of aluminium. It will be readily understood what important uses such a metal, which is white and unalterable like silver, which does not blacken in the air, is fusible, malleable, ductile, and tenacious, and has, in addition, the singular property of being lighter than glass, may be turned to if it can be readily obtained. This there is every reason to believe will prove to be the case, for the fluoride of aluminium is decomposed with remarkable ease by the common metals at an elevated temperature; and a reaction of this kind, which I am attempting to carry out on a large scale, will solve this question in a practical point of view."

Professor Rose has devoted much attention to the preparation of aluminium, and he also strongly recommends its preparation from the Greenland mineral kryptolite. The result of the continuance of Deville's researches, and those of Rose, has been the great reduction in the cost of production. Kryptolite appears to have been first brought from Greenland, by way of Copenhagen, to Stettin, under the name of *mineral soda*, and sold at about 9s. per cwt.; it is now obtained at a much cheaper rate. The present price of the metal aluminium is about 7s. 6d. the ounce; but it must be remembered that an ounce of aluminium is of nearly five times the bulk of silver.

The alloys of aluminium promise to become of great value; the most remarkable which have yet been examined are the following:—An alloy of 10 parts of aluminium and 90 parts of copper produces a metal having greater hardness than the ordinary bronze, and as the quantity of aluminium is increased, the hardness becomes greater still. Both gold and copper lose their colours when alloyed with aluminium. If with aluminium we unite small quantities of zinc, tin, gold, silver, or platinum, it becomes very brilliant, and acquires increased hardness, remaining, at the same time, perfectly malleable. It may, indeed, contain as much as 10 per cent. of copper without losing its malleability. The aluminium-bronze unites, with the property of being forged when hot, that of great impenetrability in the presence of hydrosulphate of ammonia. An alloy of 85 per cent. of copper and 15 per cent. of aluminium has been recommended for telescope mirrors. The resulting metal is beautifully white, and it will not tarnish. An equal portion of aluminium and silver produces a material as hard as bronze. If with 99 parts of gold, one part of aluminium be united, the resulting metal is very hard, and of the colour of green gold; while ten parts of aluminium render the mixture colourless and crystalline. If five parts of aluminium be united with 100 parts of silver, the metal is as hard as the silver of our coinage; the properties of the silver being quite unaltered, except that it resists all tarnishing agents. One-tenth of aluminium with copper gives an alloy of the colour of pale gold, of great hardness, possessing high malleability, and which will take a polish equal to steel.

Aluminium has been employed in the manufacture of some of the imperial eagles which surmount the regimental colours of the guards; here lightness was a great object. Experiments have been made with success on employing aluminium for coating other metals. From its lightness it has been used for

making small weights, and also in some parts of watchwork. When a bar of aluminium is properly suspended and struck, its vibrations are of the most musical character. It has therefore been suggested that it should be employed for pianoforte wires.

With time, and that reduction of price which must follow the manufacture of this metal on a large scale, there can be no doubt that so valuable a metal will find numerous applications in the Arts. At present its production mainly depends upon the cost of the metal sodium, still employed to decompose the alumina; but, with the increasing demand for sodium, the price of that article has been reduced to less per pound than it was a few years since per ounce.

Thus we steadily advance. Science makes a discovery; its applications are studied and realised, and then the manufacturer seizes upon the labours of the philosopher, pursues his experiments on an enlarged scale, probably finds new natural sources from which to obtain the raw material, and cheapens the whole process of production.

ROBERT HUNT.

### VISITS TO PRIVATE GALLERIES OF THE BRITISH SCHOOL.

THE PICTURES OF CHAS. FREDK. HUTH, Esq., UPPER HARLEY STREET.

WITH a view to relief and variety in these notices, we propose, as may be already understood, to alternate the metropolitan collections with those in the country; and have accordingly selected one from the former, distinguished rather by the excellence than the number of the pictures; yet including a very considerable catalogue, among which occur the names of the magnates of our school,—as Etty, Turner, Constable, Linnell, Frith, Wilson, Holland, Collins, &c., &c. Mr. Huth is also in possession of a judiciously selected series of water-colour drawings, containing, at least, one example of every distinguished member of the water-colour school; but these, we regret, we cannot describe at length in consequence of our usual notice of the British Institution—which compels us also to limit our notice of the oil pictures.

'Sancho tells a Tale to the Duke and Duchess to prove that Don Quixote is at the bottom of the Table,' W. P. FRITH, R.A.—This subject occurs in the thirty-first chapter of the second part. "Then thus," quoth Sancho, both of them being ready to sit down, "the husbandman contended with the gentleman not to sit uppermost, and he with the other that he should—as meaning to command in his own house; but the husbandman presuming to be mannerly and courteous, till the gentleman, very moody, laying hands upon him, made him sit down perforce," &c. This picture was painted for Mr. Huth, and will be remembered as one of the remarkable productions of the exhibition of 1850. In the Duke, Duchess, and Don Quixote, there is much thoughtful description; but the emphasis of the composition rests upon Sancho, who differs from every other Sancho we have ever seen, as possessing more of the patent simplicity of the philosophic squire. The arrangement is without complication, and the figures are well relieved by a background of tapestry on which appear the armorial bearings of the Duke.

'Rebecca,' F. HURLSTONE.—A half-length figure of the size of life, supporting with her left hand a water cruse on her left shoulder, which she steadies with her right raised over her head, constituting a very beautiful play of line, although the pose seems difficult.

'The Dinner Hour,' J. LINNELL.—A study of a section of rough roadside bottom, with all its wealth of wild herbage, ruts, and broken ground. The foreground rises, and is crested by trees which immediately close the subject. A woodman is seated by the wayside, to whom his wife brings his mid-day meal. It is a most conscientious study of a very common-place piece of subject-matter to which value is given by the treatment, especially in colour and drawing.

'Cupid in his Chariot drawn by Doves,' W. ETTY, R.A.—The figure stands upright, grasps a bow in his left hand, and raises an arrow tri-

umphantly over his head. There is a quality in this small and sketchy picture equal to the best works of the most eminent men of the Venetian school.

'Nora Creina,' W. P. FRITH, R.A.—She is seated in a chair, and holds in her hands a flower; but she looks out of the composition. There is very little colour in the work; it was painted, we believe, for engraving.

'Venice from the Grand Canal,' J. HOLLAND.—We are here placed nearly abreast of the Campanile—the ducal palace occupying the left centre of the composition. In the execution of this work there is great regard to local truth, and the water is extremely successful as to lustre and reflection.

'Avenue, Shobbrook Park, Devonshire,' F. R. LEE, R.A.—The first, we believe, of these Avenues which Mr. Lee exhibited at the British Institution in successive exhibitions. The lines converge from the extremities of the base with a very happy perspective effect. There is more drawing in the trees than in those of later works; the ground shade is broken here and there by a stray sunbeam. The picture was painted in 1846, and is among the best of the artist's works.

'A Sea-piece,' G. CHAMBERS.—A simple composition, presenting various craft sailing with a light breeze. There is a charming freshness in all the works of this artist, who, had he been spared, would have built for himself a lofty reputation.

'A Nymph Angling, attended by Cupid,' W. ETTY, R.A.—This admirable picture would be called spotty by the lovers of tranquil breadths; but there is a valuable balance in the disposition of these apparently contending lights that soothes the eye and gratifies the sense. The principal figure is seated; she holds an angling-rod before her, and her attention is fixed on the pool into which she has dropped her bait. Cupid stands listlessly by, made up into a beautiful system of lines, like a true love-knot. The light falls upon the agroupment behind and from above; the breadths, therefore, of the lady are in shade, while a broad and brilliant outline of light encloses the figure. It is probable that in this picture Etty has essayed the embodiment of some ethical idea gathered from the poets.

'Stratford Mill on the Stour, near Bergholt,' J. CONSTABLE, R.A.—This is one of that magnificent series of large landscapes of which it is ever to be regretted that Constable painted so few. It is thus mentioned in Leslie's *Life of Constable*:—"This noble picture, which I well remember at the exhibition of 1820, and which has since been admirably engraved by Mr. Lucas, is about as large as 'The White Horse,' and has more subjects. On the extreme left of the spectator a wheel and part of a watermill are seen. In the foreground are some children fishing, admirable for the expression of their attitudes, their faces not being seen. Sir George Beaumont said of the elder boy, that 'he was undergoing the agony of a bite.' To the right, and in the middle distance, a barge lies, with great elegance of perspective, in the smooth river, and a group of tall trees forms the centre of the composition. It is a view, and when it was painted was an exact one, of Stratford Mill on the Stour." This picture was exhibited at Somerset House in 1820, and became the property of Mr. Tinney, of Salisbury; and in 1848 it passed into the possession of Mr. Huth, from the widow of Mr. Tinney.

'A Bacchante,' C. BAXTER.—The upper part of the figure is seen in profile, but the face is turned towards the spectator: she wears a leopard skin.

'Partridge Shooting,' G. MORLAND.—There is much more of grace in this little picture than is to be found in Morland's latter works; it is remarkably sweet in colour and perfect in condition. There is a pendant, the subject of which is 'Pheasant Shooting,' perhaps even more agreeable. These pictures were in the collection of the late Archdeacon Markham.

'View in Venice,' J. HOLLAND.—One of those subjects which this artist treats with so much success. He is very felicitous in his selection of subject-matter, consisting of building and water, the class of material which he always paints.

'The Vicar of Wakefield, after his first reverse of Fortune, reproving his Wife and Daughters for appearing in their usual Finery,' A. SOLOMON. The subject occurs in the fourth chapter:—"The first Sunday in particular their behaviour seemed to mortify me. I had desired my girls the preceding night to be dressed early the next day, for I always



loved to be at church a good while before the rest of the congregation. They punctually obeyed my directions; but when we were to assemble in the morning at breakfast, down came my wife and daughters dressed out in all their former splendour," &c. We have accordingly the vicar's sarcastic censure, Mrs. Primrose's gentle remonstrance, and the ultimate concession that the dresses should be altered. The work is everywhere distinguished by the most careful study.

'The Corn-field,' J. LINNELL.—A literal transcript of a passage of scenery, perhaps in Surrey. The nearest breadth of the canvas is occupied by the corn-field, with reapers at work. As a piece of local truth nothing can exceed the reality of the description.

'Sunset,' J. LINNELL.—The subject looks like a passage of some secluded back-water on the Thames, wild with all the feathery summer herbage of the river-side. A punt is moored among the willows, in which two fishermen are about to embark, and a many-branched pollard rises, fan-like, against the evening sky, in which the sun is descending towards the horizon. The foreground is in deep shade, but the glazing is deep and transparent. This picture was painted in 1847, but was retouched in 1851.

'Boulogne, Early Morning,' W. COLLINS, R.A.—This was one of the last pictures painted by this artist, and is certainly one of his best. On the right of the composition a line of boats runs perspectively into the picture, penetrating into distance, and so skilfully managed as to exclude all sight of the shore. In the immediate foreground a fisherman sits upon a barrel, while his wife and son estimate the value of the night's fishing. The morning sunshine is effectively maintained throughout the picture, the left of which opens to the sea, graduated to the horizon with a most truthful expression of distance.

'A Study,' W. F. WITHERINGTON, R.A.—A passage of wooded scenery, studied apparently upon the spot.

'The Fan,' C. BAXTER.—A study of a female head, beautiful in colour, and eminently sweet in expression.

'Mouth of the Bisagno, Gulf of Genoa,' J. HOLLAND.—The verification of a locality, treated with much knowledge and power, and preserving the distinctive characteristics of a Mediterranean shore.

'The Sportsman's Repose,' G. MORLAND.—A small picture, freely touched, but carefully finished, and in perfect condition. To this picture there is a companion entitled 'The Shepherd's Repose,' somewhat similar in composition. A larger picture, also by Morland, and differing from the others, is called 'The Visit to the Child at Nurse.' It has been engraved. Also by this artist there are 'Setters in Cover,' from the collection of the late Jesse Curling, Esq., with others, entitled—

'Nutting,' 'The Muscivores,' 'Interior of a Shed, with a Cow and a Calf, and a Woman feeding Pigs.'

'Piazza dei Signori, Verona,' J. HOLLAND.—A small picture, which we recognise at once as a subject from Verona, very graceful in treatment.

'Lake Nemi,' R. WILSON, R.A.—A work of infinite elegance and refinement in the chiaro-oscuro dispositions. It was painted for the late John Bannister, the comedian, in whose possession it remained until his death.

'A Study,' C. BAXTER.—A female head, remarkable, as usual, for its purity of colour, and simplicity of treatment. The works of this artist extend to portraits of several of the younger branches of Mr. Huth's family; and these works, in purity of tint and animated expression, equal the very best productions of their class. We do not usually notice portraiture, but these works are full of pictorial quality.

'Mallam Cove, Yorkshire,' J. M. W. TURNER, R.A.—This drawing is one of a series of six formerly in the possession of the late Sir William Pilkington, Bart., of Chevet Hall, near Wakefield.

'A Study,' T. GAINSBOROUGH, R.A.—A very curious and spirited sketch, in charcoal, for a portrait of the Duchess of Devonshire. It is small, and presents the figure erect, wearing the walking-couture of the time.

'A Lady,' SIR J. REYNOLDS, P.R.A.—This is a portrait of a member of the Ducie family, which, from its character and masterly execution, may be considered rather a picture than a portrait.

Besides the oil pictures which we have particular-

ised, Mr. Huth's collection comprehends an extensive series of water-colour drawings, remarkable as containing specimens, not only of painters who professedly practise water-colour Art, but also of many of those who exhibit only in oil. Of this numerous catalogue we regret that we can name only a few, as—'A View of Stonyhurst,' J. M. W. Turner, R.A.; 'View of Warwick,' J. Constable, one of the three only finished drawings he ever made; 'Mount Ararat,' Sir A. W. Callcott; 'Grand Canal, Venice,' Bonington; 'A Sea-piece,' C. Stanfield, R.A.; 'View of Rotterdam,' D. Roberts, R.A.; 'Olivia and Viola,' C. R. Leslie, R.A.; 'Charles the Second and Cooper the Artist,' D. Maclise, R.A.; 'A Sunny Landscape, with Water and Cows,' J. Linnell; 'The Love-letter,' F. Goodall, A.R.A.; 'Scene in Holland,' E. W. Cooke, A.R.A.; 'Classical Landscape,' Barrett; 'Landscape,' Dewint; 'Dog, with ancient Furniture and Armour,' John Lewis; 'Interior of a Convent, with Monks Distributing Alms,' G. Catermole; 'Dover Castle, Sunrise,' Copley Fielding; 'Windsor Forest,' W. Bennett; 'A Hawking Party,' F. Tayler; 'Fruit,' W. Hunt; 'Fruit,' G. Lance; 'The Crochet Worker,' C. Baxter; 'Girl and Goat,' P. F. Poole, A.R.A.; 'Chiesa de Santa Salute,' J. Holland; 'River Scene,' J. B. Pyne; 'A Sea-piece,' G. Chambers; &c. &c. This series of drawings may be considered unique, as containing rare examples; and, in addition to these may be mentioned a variety of "first thoughts" by very many of the most distinguished painters, constituting altogether a curious, interesting, and valuable collection.

#### LIVERPOOL ACADEMY OF ARTS.

THE Exhibition of the Liverpool Academy, which is recently closed, has well sustained the reputation of former years; while the sales effected have reached the amount of £2900. The following is the list of the principal portion of the pictures which have found purchasers:—

'The Village Postman Reading the Letter,' HENRY ROBERTS, 55*l.*; 'An Interval in the Performance,' JAMES CAMPBELL, 12*l.*; 'The Chair Mender,' BENJAMIN WILLIAMS, 12*l.*; 'The Early Lesson,' SAMUEL ROBERTS, 6*l.* 6*s.*; 'View on Loch Katrine,' JAMES DANDY, 35*l.*; 'Minnow Fishing,' PETER DEAKIN, 8*l.*; 'Village Amateurs,' J. W. HAYNES, 40*l.*; 'Ariel,' F. M. MILLER, 8*l.*; 'Le Combat Terminé,' J. VANIMSHOOT, 10*l.* 10*s.*; 'The Pig Drover,' JOHN E. MARTIN, 3*l.* 3*s.*; 'Looking up the Pass of Llanberis,' JOHN STEEPLE, 6*l.*; 'A Sketch at Paris,' E. TUSON, 3*l.* 3*s.*; 'Old Castle of Assynt,' J. A. HOUSTON, R.S.A., 15*l.*; 'Rough Weather Coming on,' W. J. J. C. BOND, 8*l.* 8*s.*; 'Reading a Chapter,' WILLIAM WEIR, 10*l.* 10*s.*; 'Girl Watering a Flower,' JAMES HARDY, jun., 7*l.* 7*s.*; 'Terrace, Haddon Hall,' CHARLES C. RILEY, 2*l.* 2*s.*; 'Pig-keeping in Berkshire,' J. D. WATSON, 5*l.* 5*s.*; 'In Richmond Park,' THOMAS PROUD, 7*l.*; 'Summer Visit to a Winter Haunt,' WILLIAM PROUDFOOT, 3*l.*; 'A Path through the Iver Wood,' GEORGE SANT, 36*l.* 15*s.*; 'Lago Maggiore,' V. DE FLEURY, 10*l.* 10*s.*; 'A Hit too Long,' JAMES HARDY, jun., 10*l.* 10*s.*; 'Primitive Music,' J. D. WATSON, 10*l.* 10*s.*; 'Hales Owen Abbey,' T. H. BAKER, 7*l.* 7*s.*; 'At Bruges,' ALFRED MONTAGUE, 5*l.*; 'Minster, near Ramsgate,' MRS. OLIVER, 3*l.* 3*s.*; 'Stepping Stones, North Wales,' H. J. BODDINGTON, 40*l.*; 'Now for Real Criniskirk Gingerbread,' HENRY J. CHARLTON, 2*l.* 10*s.*; 'How Nice!' MISS JANE G. MARTIN, 3*l.* 3*s.*; 'Entrance to Carnarvon Castle,' R. RICHARDS, 3*l.* 10*s.*; 'The Elm-tree Shade,' ALEXANDER FRASER, 12*l.* 12*s.*; 'Dortrecht, Holland,' J. Dobbins, 10*l.*; 'Study of Sheep,' W. H. MORRIS, 15*l.* 15*s.*; 'On the River Ercht,' G. L. BEETHOLME, 12*l.*; 'Fisherman and Boy Baiting Lines,' J. G. NAISH, 15*l.*; 'Croft Church, Yorkshire,' JAMES PEEL, 9*l.*; 'Exit from Council-house, Shrewsbury,' MISS H. HENSHAW, 4*l.* 4*s.*; 'Gleaners,' E. J. COBBETT, 63*l.*; 'Interior of a Fisherman's Cottage,' J. CASSIE, 70*l.*; 'Study of Trees, Litherland,' J. E. NEWTON, 5*l.* 5*s.*; 'I. Pifferari,' EDMUND EAGLES, 31*l.* 10*s.*; 'Mill at Pengwern,' T. H. BAKER, 6*l.* 6*s.*; 'St. Catherine's, Isle of Wight,' WILLIAM GRAY, 12*l.* 12*s.*; 'Four o'Clock,' JOHN H. DELL, 15*l.*; 'A Window during

the Carnival at Rome,' W. FISHER, 36*l.* 15*s.*; 'Near New Ferry,' W. J. J. C. BOND, 5*l.* 5*s.*; 'Sunset, River Mersey,' SAMUEL WALTERS, 5*l.*; 'Boat Hauling Off to a Fishing Smack,' ALFRED HERBERT, 10*l.*; 'Yarmouth Beech,' ALFRED HERBERT, 10*l.*; 'The Jung Fraw, Eigber and Mouch,' GEORGE BARNARD, 12*l.*; 'Convent at Amald,' WILLIAM HAVELL, 6*l.* 6*s.*; 'Camellias and Azaleas,' THOMAS WORSEY, 12*l.* 12*s.*; 'A Welsh Cottage,' ANDREW DEAKIN, 4*l.* 4*s.*; 'Vessels Ashore,' EDWIN HAYES, A.R.H.A., 10*l.*; 'Fruit, Game, and Mistletoe,' MISS HUNT, 26*l.* 5*s.*; 'Tranquillity,' THOMAS AUSTIN, 2*l.* 10*s.*; 'Coast Scene,' ROBERT BRIDGEHOUSE, 2*l.* 3*s.*; 'On the Seine,' ROBERT BRIDGEHOUSE, 5*l.* 5*s.*; 'A Country Churchyard,' S. READ, 26*l.* 5*s.*; 'An Errand to the Village,' DANIEL MUNRO, 35*l.*; 'Drying the Nets,' ISAAC HENZELL, 35*l.*; 'Great Fair, Mayence,' J. DORRIN, 26*l.*; 'French Fisher-girl,' OCTAVIUS OAKLEY, 15*l.* 15*s.*; 'The Sister's Entreaty,' R. HOLLINGDALE, 40*l.*; 'The Goldfish, a Corner at Speke Hall,' WILLIAM COLLINGWOOD, 52*l.* 10*s.*; 'On Guard,' BENJAMIN WILLIAMS, 4*l.*; 'Cupid Protecting Psyche,' GEORGE GRAY, 11*l.* 11*s.*; 'A Wayside Petitioner,' EDWARD DAVIS, 20*l.*; 'A Drop on the Sly,' WILLIAM HEMBLEY, 30*l.*; 'Sketch in Windsor Forest,' MISS EMILY NICHOLSON, 3*l.* 3*s.*; 'Geranium,' THOMAS WORSEY, 4*l.* 4*s.*; 'The Student,' LEWIS MORRISON, 5*l.*; 'Cupid,' M. LUDOVICI, 21*l.*; 'The Orphans,' ALFRED A. PATTEN, 15*l.* 15*s.*; 'At Amiens,' ALFRED MONTAGUE, 10*l.*; 'A Rest by the Way,' BELL SMITH, 26*l.* 5*s.*; 'Wayside Greeting,' WILLIAM PARROTT, 30*l.*; 'Isabella Kerr Gordon,' WILLIAM FORD, 12*l.* 12*s.*; 'Shotwick-on-the-Dee, Cheshire,' WILLIAM DAVIS, 15*l.* 15*s.*; 'The New Song,' OCTAVIUS OAKLEY, 73*l.* 10*s.*; 'Old Cottages near Edinburgh,' GEORGE T. HARGITT, 4*l.*; 'Goldsmith,' T. P. HALL, 94*l.*; 'Kate Kearney,' ERSKINE NICHOL, A.R.S.A., 22*l.* 10*s.*; 'Very Interesting,' JAMES SMETHAM, 26*l.* 5*s.*; 'Heath Blossoms,' JOSEPH BOUVIER, 20*l.*; 'Interior, at Pennangner,' ALFRED PROVIS, 31*l.* 10*s.*; 'Boats on the Mersey,' W. J. J. C. BOND, 6*l.* 6*s.*; 'Lake of Windermere,' MISS JANE NASMYTH, 10*l.* 10*s.*; 'Chateau of the Tuileries,' MISS MARTIN, 5*l.*; 'The Lassie at the Burn,' J. BOUVIER, sen., 10*l.* 10*s.*; 'A French Fisherwoman,' CHARLES S. LEWIS, 12*l.*; 'Shepherd's Home,' G. W. HORLOR, 21*l.*; 'The Belfry, Calais,' WILLIAM CALLOW, 15*l.* 15*s.*; 'Hark! the Merry Laugh Resounds,' ROBERT CLOTHIER, 52*l.* 10*s.*; 'Welsh Interior,' D. W. DEANE, 20*l.*; 'A Bit from Nature,' HENRY CHAPLIN, 3*l.*; 'The Last Ships of the Spanish Armada,' Captain E. A. INGLEFIELD, R.N., 40*l.*; 'A Peep at Bolton Abbey,' W. G. HERDMAN, 10*l.*; 'Scene in Cirencester,' W. G. HERDMAN, 10*l.*; 'Inverness, from the Castle Hill,' W. G. HERDMAN, 15*l.*; 'A Summer's Afternoon in the Woodlands,' J. S. RAVEN, 60*l.*; 'Welsh Peasant at a Window,' E. J. COBBETT, 42*l.*; 'The Missing Curl,' THOMAS ROBERTS, 26*l.* 5*s.*; 'Beethoven,' JOHN MORGAN, 25*l.*; 'Commoners,' W. H. HOPKINS, 26*l.* 5*s.*; 'Llyn Coron, Anglesey,' J. W. OAKES, 26*l.* 5*s.*; 'Interior of a Cottage in North Wales,' D. W. DEANE, 30*l.*; 'The Toilet,' LEON GOUGHIL, 26*l.* 5*s.*; 'Searching for Lost Money,' A. RIPPINGOLLE, 31*l.* 10*s.*; 'Interior of the Ancient Church of Kirby Lonsdale,' W. G. HERDMAN, 40*l.*; 'Hazy Morning on the Thames,' G. A. WILLIAMS, 20*l.*; 'The Old Knight's Blessing,' WILLIAM COLLINGWOOD, 21*l.*; 'Fruit, &c.,' WILLIAM DUFFIELD, 18*l.*; 'Near Leith,' DOWNWARD BIRCH, 15*l.*; 'Hastings, Boats Waiting for the Tide,' ARCHIBALD WEBB, 21*l.*; 'Jeannette,' JULIUS BOUVIER, sen., 16*l.* 16*s.*; 'The Watering Place,' B. SHIPMAN, 15*l.*; 'Bray, county of Wicklow,' GEORGE HICKEN, 10*l.*; 'Taking the Horse to Drink,' SOUFLET, 31*l.* 10*s.*; 'Emily and the White Doe of Rylstone,' F. M. MILLER, 10*l.* 10*s.*; 'The Doll and her Friends,' WILLIAM ROMER, 15*l.* 15*s.*; 'Taking it Easy,' JOHN DAVIES, 12*l.* 12*s.*; 'Bassenthwaite Lake,' THOMAS EDWARDS, 10*l.*; 'Gathering Sticks,' GEORGE SANT, 21*l.*; 'Roman Tower on the River Burr,' W. J. J. C. BOND, 12*l.* 12*s.*; 'Wallasey Mill, Cheshire,' WILLIAM DAVIS, 15*l.* 15*s.*; 'On the New Mown Hay,' JOSEPH BOUVIER, 15*l.*; 'He Dreamt that he Dwelt in Marble Halls,' JAMES S. EOLINGTON, 10*l.* 10*s.*; 'Brickmaker's Shed, Surrey,' ALEXANDER FRASER, 12*l.* 15*s.*; 'St. Patrick's Day,' ERSKINE NICHOL, A.R.S.A., 420*l.*; 'Llanberis, North Wales,' GEORGE L. HALL, 10*l.* 10*s.*



## ART IN THE PROVINCES.

**SHEFFIELD.**—The opening of the new building in this town for the use of the School of Art took place on January 22nd, when the Annual Meeting was held, and the report read by Mr. Young Mitchell, the head master. The income for the past year had been £984, of which £510 was a grant from Government, £255 were from students' fees, and £203 from subscriptions. On the evening of the following Monday, several hundreds of the principal inhabitants of Sheffield attended a conversation in the new edifice, in the rooms of which a large number of works of Art of various kinds, the property of the neighbouring gentry, were open for exhibition, together with the drawings, &c., of the students. In the course of the evening addresses were delivered to the assembled company and the pupils by Mr. Roebuck, M.P., and Mr. H. Cole, C.B., of the Department of Art, and the annual prizes were delivered to the students. The "Parker Scholarship," value ten guineas, and the "Mayor's Prize," of equal amount, were both awarded to George Theaker; the former for having "obtained the greatest number of departmental medals in the two years preceding the session of 1857;" and the latter for "the best design for an article of Sheffield manufacture," which in this instance proved to be for a swing tea-kettle. The "Master Cutlers' prize" was awarded to H. H. Stannus; our space will not permit us to particularise the other awards. Mr. Cole in his address highly eulogised the Sheffield School; he remarked that it "stood at the head of all the schools in the country," with regard to its efficiency, as proved by the number of medals awarded to the students—by the head Department of Art, we presume—in proportion to the number of pupils who availed themselves of the instruction afforded in the school. At the same time he regretted much to find how insignificant a proportion of the population availed themselves of the aid of the master to learn elementary drawing—only eighteen out of a population of 135,000: we find this reported in the local papers, but it seems to be almost incredible. We presume, however, from Mr. Cole's preceding remarks, that this number of eighteen does not refer to the actual number of students of the Sheffield School, but to those belonging to the parish and other schools, for whom an "elementary class" is opened in Sheffield. Still this is extraordinary; for the School of Exeter, with a population of 40,000, has 835 such pupils coming forward for examination; Cheltenham, with a population of 3500, has 1350; Chester, 1200; Worcester, nearly 600. Manchester, with a population of 300,000, musters only 230!

One word respecting the new edifice in which the studies of the Sheffield pupils will in future be carried on. It is built of coloured brick, relieved by stonework; the architecture is in the Byzantine and Romanesque style; all the interior arrangements are said to be well adapted to the purposes of the building. The entire cost of the building, including site and fittings, is £7100, of which £1600 still remains to be realised. We do not suppose that the good people of Sheffield, who have hitherto entered so heartily into the project, and to whom so great credit is due for what they have accomplished, will long allow this debt to remain unliquidated.

**BIRMINGHAM.**—The Annual Meeting of the subscribers and friends of the Birmingham Society of Arts and Government School of Art was held at the rooms in New Street, on the 3rd of February: Lord Ward, president of the institution, in the chair. From the report of the honorary secretary, Mr. C. R. Cape, it appears that the treasurer's accounts showed a balance in favour of the institution of £47 4s. As a proof that the school maintains its position, it is only necessary to mention that the examiners appointed by the Department at Marlborough House have awarded twenty-four bronze medals for drawing in the present exhibition, although some of the very best in the series, viz., the detailed anatomical studies, are excluded from the competition by rules laid down by the Department. The number of students receiving instruction at the end of the past half-year was as follows:—

Central School, New Street	631
Classes in various Parochial and other Public Schools	563
Worcester Diocesan Training School	33
Elementary Branch School, Spion Lane	47
Elementary Branch School, Cape, Smethwick	35
Total	1309

There was a liberal distribution of prizes to the students at the meeting: we regret we have not room to point out the names of those who distinguished themselves.

**GLASGOW.**—The Annual Meeting of the members of the Glasgow Art Union took place in the month of December last, though a report of the meeting

has only just reached us. The Lord Provost occupied the chair. The secretary read the report, which announced the continued prosperity of the Association, and stated that while the subscribers were not so numerous as last year, the committee had been enabled to devote a larger sum to the purchase of paintings and other works of Art than they had hitherto been able to accomplish. Of the 211 paintings exhibited, 82 were by Scottish artists, acquired at the cost of £4027; 128 were by English artists, at the cost of £4266; and one painting of flowers, of the value of £35, was the production of a distinguished French artist. In addition to the works of Art enumerated, 55 bronze and Parian statuettes and groups have been acquired for distribution at this meeting, and 12,000 chromo-lithographs of a picture painted by R. Galvin, A.R.S.A., expressly for this purpose, are in course of being finished. The whole value of paintings, statuettes, and chromo-lithographs to be distributed as prizes amounts to nearly £10,000, and the value of the engravings supplied to the members amounts to about £3800, making a total sum expended in works of Art this year of nearly £14,000. For next year the committee had arranged that each subscriber will get an impression of the large steel engraving of "Noah's Sacrifice," from the celebrated picture by Maclise.

**NORWICH.**—The students of the Norwich School of Art recently presented to Mr. Elton, their late assistant master, a handsomely bound copy of Byron's works, illustrated, as a mark of their respect and esteem for that gentleman.

**WARRINGTON.**—The School of Art in this borough appears to be making most satisfactory progress, and, judging from the energy displayed both by Mr. Thompson, the master, and the pupils generally, it bids fair to become a formidable rival to the most successful of provincial schools. At the recent visit of H. M. Inspector of Schools of Art, Mr. R. G. Wyld, twenty-three works had medals awarded to them, and fourteen others received honourable mention; this, it must be admitted, is highly creditable to all connected with the school, the more so when it is considered that thirty medals is the maximum that can be awarded to one institution. Of the other works exhibited, Mr. Wyld spoke in the highest terms, and expressed himself agreeably surprised both by their number and the high standard of excellence to which they had attained. Mr. Wyld also visited the public schools of the district where drawing is taught by Mr. Thompson, and seventy-five prizes were awarded among them; viz., fifty-nine to the Warrington Educational Society's Schools, twelve to the National Schools, five to the Wargrave School.

**DONCASTER.**—The local papers speak most favourably of a model-design, by Mr. Tilbury, of Doncaster, for a monument to the memory of the late John Wesley, founder of the sect that bears his name. The figure of this ardent "home missionary" represents him with a Bible in one hand, and as in the act of addressing one of those large assemblies that attended his preaching, both in the open air and within the walls of the sacred edifice. Three of the tablets beneath the statue are filled with alto-reliefs, representing respectively, "Christ blessing little Children," "Christ healing the Sick," and the "Last Supper." The figure is surmounted by a Gothic canopy. Subscriptions are in progress for the execution of the monument.

**CORK.**—At a recent meeting of gentlemen interested in the Cork School of Design, it was stated by the secretary, Mr. T. S. Duncombe, that the receipts of the past year amounted to £501 9d.; including the grant from the Corporation of £222, and fees from students, £191 3s. 3d. The expenditure of the year almost equalled the receipts; it would, indeed, have exceeded them by more than £20, if a debt of £25, due to the Gas Company, had been liquidated. The Cork School appears to receive a liberal pecuniary support from the Corporation, in comparison with that afforded by other civic bodies; whatever monetary obligations, yet unpaid, the school has incurred, have clearly not arisen from any indifference on the part of the local authorities.

**SALFORD.**—The second General Meeting of local artists in reference to the exhibition with which it is intended to inaugurate the new wing of the Salford Free Museum and Library, was held in the Town-Hall on the 24th of January. Mr. J. Hammersley, of the Manchester School of Art, who presided on the occasion, stated that the labours of the committee had hitherto been attended with the most satisfactory results, a large number of pictures, both by deceased and living artists, having been promised for exhibition. The committee have decided upon connecting an Art Union with the exhibition, "whereby a fund would be raised to insure the sale of a portion of the pictures, and it was confidently anticipated that, with a little exertion in the way of canvassing, a large subscription list might be obtained, and a handsome sum raised to be expended in prizes."

## EGERIA.

FROM THE STATUE BY J. H. FOLEY, A.R.A.

MANY of our readers will remember that about two years since we stated that the Corporation of London had given commissions to six of our principal sculptors to execute each a statue to fill certain niches in the Egyptian Hall of the Mansion-House; the subjects to be selected from British poets: at a later date six other statues were ordered for a similar destination. In both cases Mr. Foley was one of those to whom commissions were given; his first work, "Egeria," is here engraved: it was exhibited at the Royal Academy last year, and is now erected in the Egyptian Hall.

Egeria, as some Roman writers tell us, was a nymph of Aricia, in Italy, and, according to Ovid, married Numa Pompilius, the second king of Rome: after the death of her husband she became so disconsolate that she melted into tears, and was changed into a fountain by Diana. Others say she was the favourite nymph and invisible protectress of Numa, and that she generally resided in a celebrated grove, situated near the Appian Way. The fable, whatever the ancients may have said concerning it, has given a name to a fountain, in the valley between the old Appian Way and the modern road to Naples, which Byron has made the subject of some exquisitely beautiful verses in the last Canto of "Childe Harold." Mr. Foley has taken them as the text of his work.

"Egeria! sweet creation of some heart  
Which found no mortal resting-place so fair  
As thine ideal breast; whate'er thou art  
Or wert,—a young Aurora of the air,  
The nympholepsy of some fond despair;  
Or, it might be, a beauty of the earth,  
Who found a more than common votary there  
Too much adoring; whate'er thy birth  
Thou wert a beautiful thought, and softly bodied forth.

"The mosses of thy fountain still are sprinkled  
With thine Elysian water-drops; the face  
Of thy cave-guarded spring, with years unwrinkled,  
Reflects the meek-eyed genius of the place,  
Whose green, wild margin now no more erases  
Art's works; nor must the delicate waters sleep  
Poisoned in marble, bubbling from the base  
Of the cleft statue, with a gentle leap  
The rill runs o'er, and round fern, flowers, and ivy creep.

"Here didst thou dwell, in this enchanted cover,  
Egeria! thy all-heavenly bosom beating  
For the far footsteps of thy mortal lover:  
The purple Midnight veil'd that mystic meeting  
With her most starry canopy." . . .

In a subsequent stanza the poet appeals with infinite truth and felicity of expression to the power which the sculptor possesses to create the beautiful, and place it before us as a type of what the world ought to be, but does not show. Byron was, or professed to be, when he wrote his "Childe Harold," a sceptic in the matter of love; he apostrophises her thus:—

"Oh Love, no habitant of earth thou art—  
An unseen seraph, we believe in thee,  
A faith whose martyrs are the broken heart;  
But never yet hath seen, nor e'er shall see,  
The naked eye the form as it should be;"

and then, as if he were in the act of contemplating Foley's graceful conception, he adds:—

"Of its own beauty is the mind diseased,  
And fevers into false creation;—where,  
Where are the charms the sculptor's soul hath seized?  
In him alone. Can Nature show so fair?  
Where are the charms and virtues which we dare  
Conceive in boyhood, and pursue as men—  
The unreach'd paradise of our despair,  
Which e'er informs the pencil and the pen,  
And overpowers the page where it would bloom again?"

We have always regarded Mr. Foley as one of the most poetical of our living sculptors, yet his conceptions never carry us beyond the limits of humanity. We do not agree with Byron that Nature could not show us a creature as fair in person, as perfect in form, and as pure in mind, as this Egeria is represented, though such a being is a comparatively rare example of the daughters of Eve. The sculptor has chosen an appropriate and charming subject for his art, and has treated it with the utmost delicacy of feeling and gracefulness of expression. The Corporation of London may well pride itself in possessing this very beautiful statue.



## THE CRYSTAL PALACE:

A TEACHER FROM ANCIENT AND EARLY ART.

BY THE REV. CHARLES BOUTELL, M.A., &amp;c.

## PART II.—ROMANESQUE ART.

BROADLY and decidedly distinguished one from the other in their individual characteristics, the two great divisions of Art—the "ancient" and the "early"—are, at the same time, bound together by a close and indissoluble connection. Hence, in the Crystal Palace the Byzantine Court, which is designed to illustrate the line of demarcation between these two grand Art-eras, serves also to demonstrate the transitional or derivative process that brings them into contact, and maintains their union. In this Court, accordingly, the Art-student can take up a position between the representatives of antiquity and of the middle ages; he can here trace out, from the full development of Roman Art, how it was that Medieval Art arose; while, on the one hand, he has before him examples of such works as Egypt, and Assyria, and Greece transmitted to Rome, and, on the other hand, the Romanesque expands before him into the Gothic, again to decline in the Renaissance. Here, then, with the greatest advantage to the student, may be sought the first of the lessons which the Crystal Palace is able to give, as "a teacher from ancient and early Art."

We enter the Byzantine Court beneath a shafted arch, richly decorated with colour, gilding, mosaic-work, and with incrustations of variously coloured marbles; this arch forms a part of an arcade which has been reproduced from the cloisters of Sta. Maria in Capitolio, at Cologne—a church commenced in the eighth century, and completed during the course of the tenth. Before us, and around us, are various examples from Venice, Rome, the south of France, several parts of Germany, and from Ely, Salisbury, Romsey, and other places in England; and in the adjoining gallery are many other specimens from Italy, with contemporaneous works from Ireland, &c. To the west of the Court itself lie a group of casts from the highly interesting monumental effigies in the Temple Church, London; and within it are other casts from the English royal effigies at Fontevault, in Normandy, with the well-known effigy of King John from Worcester Cathedral. With the exception of the examples from that very wonderful edifice, the Cathedral of St. Mark at Venice, this Court is thus found to contain no specimens of Byzantine Art, strictly and properly so called; but it does appear to comprise much of the western and northern Romanesque, which must be considered to be specifically distinct from the kindred and contemporaneous expressions of Art in the East. This court is, in fact, therefore, incorrectly named; its proper title would be the *Romanesque Court*; and this term would imply that here there have been brought together examples of that comprehensive form of Art which grew up into such energetic life upon the ruins of the Arts of Rome. Derived directly from Roman Art, the Romanesque in process of time adapted itself to the combined requirements and influences of the eastern and western tracts of Europe; while in Italy itself, and especially in Lombardy, it retained distinctive characteristics peculiarly its own. The arts of the middle ages, therefore, in their birth may correctly bear the single title of "Romanesque;" but this general title would gradually be resolved into the several distinct appellations by which the various forms and expressions of the Romanesque were severally distinguished. Of these forms and expressions the "Byzantine," as being the direct descendant, and the long-surviving representative of both Greek and Roman Art, is one of the most important; and it is, indeed, true that this term "Byzantine" has both a primary and a secondary acceptance in early Medieval Art; that is to say, it designates such works as were actually constructed during and subsequently to the age of Justinian at Byzantium itself, or those of a similar character which at different times and in various places were produced by Byzantine artists upon pure Byzantine principles; and this same term is also applied to another class of works that are both scattered over central Europe, and occasionally found in its south-western and western regions, in which works a Byzantine influence may be seen to

have been exercised. Such an influence was the result of the very general employment of Greek artists upon works which were both designed and executed without any direct or deliberate reference to Byzantine principles of design and construction. The discriminating student will carefully distinguish between this Byzantine influence indirectly exercised upon the western Romanesque, and the true Byzantine style, which is of eastern growth, and which flourished without interruption throughout Eastern Europe until about the period of the decline of the Gothic in the West.

Keeping carefully in remembrance what it is that this term "Byzantine" really conveys, the Art-student will regard the Crystal Palace Byzantine Court under the more comprehensive, as well as the more correct, title of "Romanesque;" and he will then consider what that teaching is which he has a right to expect from its components and its contents. He will seek for illustrations, (1.) of early Romanesque, as it separated itself from the declining Roman; (2.) of the Byzantine or eastern development and practice of the Romanesque; (3.) of the Norman or western and northern Romanesque; (4.) of the later Romanesque of Italy; and, finally, his search will extend to some examples of those forms of Art which are to be distinguished as Lombardic and Rhenish. The result of an examination of the Court and of its gallery, with the casts of the same periods and styles, and the small casts of early carved ivories, which (under some strangely perverse influence) have been associated with a miscellaneous collection of works in the compartment adjoining the great central transept towards the south-east, will be found only so far unsatisfactory as they are deficient in simplicity and exactness of classification, and in completeness in the several varieties of the examples themselves.

Of the early Romanesque of Italy examples are altogether wanting; these, however, would have been found to have differed but little in their artistic character from some of the later specimens which have been faithfully and effectively reproduced. The peculiarity of the earlier Romanesque works consists in their progressive advance towards the formation of the then new style from the ruins of its predecessor; in other words, it consists in the gradual adaptation of the arch to true shafts in the place of classic columns, and in the appropriate development of the several members, both constructive and decorative, which are associated with the pure Romanesque arcade. Ravenna, Parenzo in Istria, and Torcello in the Venetian Lagoon, contain remains of the earliest Romanesque, which are equal in interest with the relics that are yet preserved in the imperial city itself; and these examples all combine to show how directly the steps taken by them in advance of the Roman style, led to the more complete and expressive forms of the tenth and eleventh centuries, and of those by which they were immediately succeeded. Thus, in the Crystal Palace examples we have representations of Romanesque Art of the utmost value, since, in these examples, we are enabled to study the expression of this Art when it had become matured, and also while it yet remained true to the original type. And these observations are no less applicable to the enrichments that are superadded to the architectural forms and combinations, than to those forms and combinations themselves: here also the original usage in ornamentation is faithfully exemplified, though the actual examples of ornament are far from being derived from the earliest period. The system remained the same throughout the entire period; and what are here for us to study, are reproductions of such specimens as are at once some of the best in existence, and also some of the most characteristic. In one point of view, it certainly would have been more satisfactory to have had, in bodily presence before us in this Court, some casts from the earliest Romanesque of Rome and of Ravenna; and the shrine of Torcello might have yielded a precious, though brief passage to the Romanesque chapter in this Art-teaching; and some of the small old churches which linger along the shores of the Adriatic, as yet unexplored by archaeologist or artist, had a search been instituted amongst them, would, it is more than probable, have filled in with curious details the well-nigh blank centuries in Art that intervene between the sixth century and the tenth. Still, since we know

under what forms the Romanesque arose at the first, and since we are also familiar with its earliest accessories and associates, we may be content, in such an institution as the Crystal Palace, to enter practically upon the study of "early Art," with specimens from the Cathedrals of St. Mark's, of Augsburg, and Hildesheim, and with the Cologne cloisters of Sta. Maria in Capitolio.

In the arrangement and formation of this Romanesque Court, the plan has been to employ the double arcade of a cloister with parts of other arcades of smaller proportions, and with these to associate, in such a manner as to form a single composition, several fine door-arches, a chancel-arch, and various examples of sculpture and decorative carving. The principal arcade (from a work of the tenth century, as has been already stated) shows the combination of arch and shaft adjusted, indeed, with much skill, but yet under conditions which declare that the adjustment was far from having been perfected. The object of the architect was to cause an arch of considerable thickness in section to rest upon a short and comparatively slender shaft of marble; and he has carried this design into effect by employing a capital which expands from the shaft-moulding to meet an abacus of the requisite dimensions. The capitals thus formed may be considered to be of two orders—the lower order being the true capital, and the upper a species of corbel interposed between the capital and the springers of the arch. This is an arrangement highly characteristic of the early Romanesque; it remained long in favour under every modification of the style; and in our own country we have occasional examples of its existence in the baluster-shafts of the arches that are attributed to Saxon times. The arcade in the Romanesque Court consists of a range of principal arches, each of which covers two sub-arches that carry a solid spandrel: the principal arches rest sometimes on piers and sometimes on shafts; when they are shafted, the shafts are of the same dimensions and the same character with those of the sub-arches. The bases of all are classic, and of great purity; but the capitals, while in some instances indicating a controlling reminiscence of the Ionic type, are distinguished by that varied treatment of conventional foliage and of interlaced work intermixed with strange animal forms, which are so characteristic of early medieval as distinguished from classic Art. The example which I have figured, in its



CAPITAL, CLOISTER OF STA. MARIA IN CAPITOLIO.

ornamentation, inclines somewhat to the Egyptian character; the leaves of which it is composed are arranged about the block with much grace, and, like almost all the carved work of the period, executed with considerable skill and power. This capital, with its shaft, exemplifies the adjustment of the slender support to the massive arch, which I have just described. Occasionally, the disproportion between such a shaft and the superincumbent mass led to the introduction of "coupled shafts"—two shafts, that is, set close together beneath a common capital. The examples which are given in this Court from the Abbey of Moissac, include specimens of a pair of coupled shafts, but here there are two capitals united under a common abacus. Other coupled shafts appear in the arcade from the Church of St. John Lateran at Rome. The Moissac capitals

are very fine examples, and they show a considerable advance in style—the uppermost member of the composition being a true abacus, though very massive, and carrying still further the great spread of the capital itself beyond its shaft. The bases of these shafts are no less valuable than the capitals, as illustrations of the artistic feeling of the period in its treatment of this important architectural member. The carved figures which rest upon the angles of the plinths are not only characteristic of Romanesque Art, but suggestive also to the artist of the present day who seeks (as every true artist will ever seek) for whatever is excellent from the works of all time, that he may apply its teaching in the works of his own times.



CAPITAL AND BASE, MOISSAC ABBEY.

These bases rest upon corbels from St. Mark's, and grouped with them are several medallion-like panels of sculpture of truly Byzantine character from the same rich treasury of Art. All these works, even those which are in themselves comparatively both rude and harsh, attest significantly the originality of conception, and the earnest striving after effective expression, which so honourably distinguish the artists who led on "early Art" towards its glorious culmination. And herein do the works of the "early" masters teach much more than that lesson in Art and in the history of Art, which may be read from their forms and from their decorations: they show how the men who designed and who executed them gave themselves up, with heart and feeling and deep devotedness, to every possible means of advancement and exaltation which, in the pursuit of their Art, they could command. Whatsoever in ancient examples appeared to them to be worthy of study, they studied with that thoughtful spirit which penetrates through forms into principles. When they believed that they could best invent and design for themselves, they then brought to bear upon the matter before them all that their study, their observation, and their own faculties of imagination and reflection would yield to their earnest summons. This is a lesson which teaches with most powerful persuasiveness, when plainly set forth, without any word of comment or of application.

The cloister arcade of Moissac, which has furnished me with an engraving from the east in the Romanesque Court, has its arches pointed, and may be assigned to the first quarter of the twelfth century. The strictly Romanesque character of the shafts of this arcade at this period, and the treatment of the entire work, demand from the Art-student thoughtful consideration.

Comparison with the details of other edifices that closely resemble those from which the Romanesque Court has derived its examples, has been rendered easy to the student by the illustrations introduced

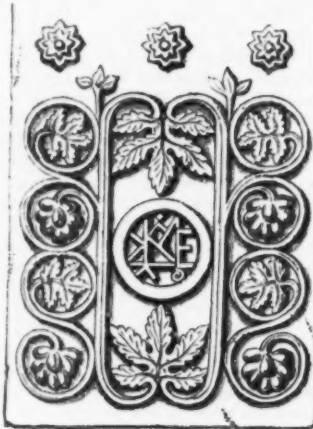
with such free liberality into his "Handbook of Architecture," by Mr. Fergusson, the able and accomplished Art-director of the Crystal Palace. I may here particularly specify the engravings from the cloisters at Zurich, and at the Hueigas near Burgos, from Gelnhausen, and the Wartburg, and from Fontifroid, at pages 553, 587, 589, 610, and 837.

The Church of St. Mark's, that exceptional edifice, which rears its eastern cupolas in the midst of the strictly Italian Romanesque and the Gothic of Venice, was commenced in the year 977, and its architectural construction appears to have occupied about a century. The mosaics, and other interior decorations, were subsequently added, so that the entire edifice was completed a short space before the close of the eleventh century. Both within its walls and on their external surface, it displays in high perfection the decorative system of Byzantine Art. Whatever specimens of decoration, therefore, may be taken from its almost endless stores, may be regarded as faithful exponents of the style. From the various examples



CONVENTIONAL FOLIAGE, ST. MARK'S.

that have been introduced into the Romanesque Court from St. Mark's, I have selected for illustration two, which exhibit the forms of foliage that are there to be found in such great abundance and variety, and which also show the peculiar manner in which the foliage is generally arranged. In one



FOLIAGE FROM ST. MARK'S, VENICE.

of these groups the leaves approach to the natural character, but in the other they appear to have been rendered after a strictly conventional manner, evidently derived from a classic type. The mosaics and variegated marbles which glitter throughout the Venetian cathedral are not without their representatives in this Court: these are essentially Byzantine modes of ornamentation, and they are to be regarded as necessarily appertaining to the style. It is not, however, by any means necessary that these accessories should be considered as exclusively the property of the Byzantine style; on the contrary, their use in the edifices of Eastern Europe, and in St. Mark's, may teach us with what advantage they may be introduced into our own architectural compositions. Besides the representations of mosaic-work, marbles, and painted figures, positive colour has been freely introduced into the Romanesque Court of the Crystal Palace, in many parts of it which can scarcely be considered to have any Byzantine sympathies; possibly the carved stone in the originals may have been taught, after a similar manner, to assume a character not

its own; but certainly the painting here displayed upon works of the Norman Romanesque is productive of effects most prejudicial to the works themselves, as exponents and teachers of a style of Art. But before I enter upon any particular examination of these examples of the Romanesque of our own country, there remain several other continental specimens which invite attention and are worthy of careful regard. The Cathedral of Mayence, on the Rhine, contains the noble doorway (erected A.D. 1112) from which an admirable cast is placed to the south of the arcades from St. John Lateran and from Gelnhausen, in Southern Germany. The head of this lofty arch is closed with a tympanum covered with sculpture, illustrative at once of the capacity of the artists of the twelfth century, and of that Byzantine influence I have mentioned to have extended where the style of Byzantium was unknown. With this doorway there corresponds another of similar proportions, of which the details have been brought together from several places; all are fine examples of Romanesque under the influence of Byzantine tradition, which in some of them extends so far as to give them the distinctive character of the Eastern style. Such details of this composition are from Venice. The arcade from the cloisters of the Lateran will be most appropriately considered hereafter, in comparison with some classic details. The other arcades (and there are several), with some examples of sculpture from different localities, and two corbel-tables from Romsey, abound in characteristic features, and will repay a careful study of their every arch and figure, and curl of foliage.

The two grand doorway openings are filled with noble examples of the bronze doors which are to be found in many Italian churches, and occasionally, as in the case of these fine works from Hildesheim and Augsburg, in Germany. These doors are covered with decorative compositions in bold relief, illustrative of passages in the Old and New Testaments, arranged in a series of panels. The Hildesheim doors, made in the year 1015, are about sixty years earlier in date than those of Augsburg; but, in artistic conception and execution, they are greatly superior. Both are fine examples, and they take a position far higher than can be assigned to the massive doors of oak, covered with elaborate but unmeaning scroll-work of iron, which were introduced at a later period. I reserve, until I come to describe the Florentine doors, a more minute notice of these German works of the same class. In the compartment adjoining the central transept stands a cast from another work in bronze at Hildesheim: it is a column, now destitute of any capital, ornamented with twenty-eight subjects from the New Testament, executed in relief, and arranged about the shaft after the manner of the Roman columns of Trajan and Aurelian. This is another admirable illustration of the capabilities of the German artists, who produced works in metal as early as the year 1022.

Near to the bronze doors in the Romanesque Court are placed casts from two very remarkable bas-reliefs, which have been discovered within the last few years at Chichester, and are now preserved in the cathedral of that city. The subjects have reference to the raising of Lazarus, and they are evidently the work of artists who had a strong feeling for the antique, and also had been trained in the Byzantine school. These sculptures yield in interest to no early examples of a similar class which have yet been found in England, and by the Art-student they will always be regarded as fraught with much of curious and valuable instruction.

A group of arches, chiefly doorways, in the Norman Romanesque which prevailed to so great an extent in this country, next meets our view: they are from Ely Cathedral, from the abbey church of Romsey, and the singular churches of Kilpeck, in Herefordshire, and Shobden, in Yorkshire, both of which were built a few years before the middle of the twelfth century. All these arches, throughout the entire composition of their several orders, are covered with elaborate carving. Shafts with their capitals, and jamb-piers with their abaci, are similarly treated; and the whole present a series of examples of the peculiar surface chisel-work which the artists of the period delighted to lavish upon their productions. The designs are infinitely diversified, and comprise zigzag, inter-



lacing, and conventional devices, with quaint animal figures and grotesques of almost every possible variety. The Ely doorway, known as the Prior's Entrance, also exhibits several peculiar forms of foliage, of which some indicate a sympathy with classic types, and others bear a close affinity to the conventional leafage identified with the first of the three great periods of the English Gothic. I have given two engravings from the details of this door-



DETAILS OF THE PRIOR'S DOORWAY, ELY CATHEDRAL.

way, with a view to show more clearly some of its most remarkable ornamentation: these same figures, with the shaft and capital from Shobden, and the



CAPITAL AND PART OF SHAFT, SHOBDEN CHURCH.

Birkin capital, will also exemplify, after the most characteristic manner, the decorative carving of our Anglo-Norman Romanesque. The innermost order



CAPITAL, BIRKIN DOOR.

of the jambs of the Ely doorway carries the carved lintel of the tympanum; it is peculiar in having at its head arched projections, from which, on either side, there projects a corbel-head. The form thus obtained would seem to have been, in some degree, the prototype of the foiled arch of the Gothic style. The tympanum of this doorway-arch is filled with carving; so also is that of the doorway from Shobden, and they both have their own teaching upon the subject of Romanesque figure sculpture. To the eastward of the Ely doorway is a cast of a

remarkable panel, occupied with sculpture in relief, from the baptistry of St. Mark's, which was probably executed in the thirteenth century; the subject is the baptism of our Lord by John the Baptist, and the treatment is altogether free from any Eastern influence. The monumental slab and effigy



DETAILS OF THE PRIOR'S DOORWAY, ELY CATHEDRAL.

of Bishop Roger, of Sarum, I leave for future consideration, with the other casts from works of monumental art, including the royal effigies which are within this Court;—I may, however, here observe, that the head of the episcopal figure in the Salisbury memorial is of a very different period from the rest of the work—a circumstance which, in giving the date of the monument, ought to have been particularly pointed out.

Of the earliest forms of the Romanesque which are known in England the Court contains no example, to contrast with the enriched specimens from Ely and elsewhere: this is an omission much to be regretted, since it leaves a void in the historical succession of the series of casts; and it appears to be the more singular, since it would have been easy to have introduced the Romanesque arches of Bishops Remigius and Alexander from Lincoln Cathedral, which illustrate so happily the characteristics of the earlier and the later Anglo-Norman. The Cathedral of Tuam, with one or two smaller churches, have supplied most interesting specimens of the Romanesque of the sister island; and these Irish examples have received great additional value from the collection of casts from early crosses both in Ireland and in the Isle of Man, with which they are associated. In the gallery adjoining the Romanesque Court, from which the great chancel-arch of Tuam opens the way towards the south, stands a cast from the black marble font of Winchester Cathedral, an eminently characteristic work of the commencement of the twelfth century; and near to this is another font, probably of a somewhat later period in the same century, in which the ornament consists of interlaced-work instead of groups of figures: it is from Eardsley, in Herefordshire. Above this gallery is thrown a vaulted ceiling, decorated with carefully-painted representations of the mosaic enrichments of one of the vaults of St. Mark's, and with four compartments of the celebrated painting of the vaulting of the upper church of St. Francis at Assisi, between Rome and Florence.

Such are the chief materials which have been brought together in the Sydenham Museum, with the view to illustrate the Romanesque style of Art. Their teaching is clear, expressive, and easy to be understood. It declares by what means a new style grew up, to take the place of the Art which had sunk down and ceased to live with the decline and fall of the Roman empire; and it traces out the progressive development of the first forms of Medieval Art, until they were sufficiently matured to merge into the full nobleness of the Gothic. The Art-student, who has felt as well as listened to these lessons, will glance around the Gothic Court, into which either the Ely or the Shobden doorway will admit him, and then, having crossed over to the other side of the building, he will sit down and meditate amidst the sculpture of Greece and Rome.

## THE TURNER DRAWINGS AT MARLBOROUGH HOUSE.

THIS selection—but a small portion of the contents of those old, worn, and smoky portfolios that crowded the sanctum of that well-known dirty-looking house in Queen Anne Street—this selection, we say, contains the vignettes made for Rogers' "Italy," the drawings for "The English Rivers," "Rivers of France," &c., the earlier works in sepia, the later in colour. Here, then, at length are before us those mysterious works which, in engraving, have charmed the world. It cannot be said that all are equally successful in imposing effect, but those that are not so attractive as others, are remarkable for a marvellous breadth of seriously minute elaboration, with the ever-recurring assertion that nature has no lines, but consists only of formal darks and lights. Turner's principle of employing alternately dark and light forms is alphabetically shown in the sepia drawing "Martello Towers at Bexhill;" but the art is concealed, and is apparent only on analytical examination. With the masses and the distances of the view some liberties have been taken, but we at once recognise the locality. There are a few larger views richly coloured, as "The Burning of the Houses of Parliament," "The Arsenal, Venice," "Ivy Bridge," &c.—the last named a charming drawing. Certainly, in the works of the latter period, the forms are generally superseded by light or shade, and surely no artist of any time has ever employed clouds so significantly as Turner. There are two sketches for marine pictures of marvellous power as to chiaroscuro, and so fresh in description that we even feel the wind that blows out of the picture. Of the English rivers there is the Wye, with a ruin, perhaps intended for Goodrich, but not like it. "South Shields, the Tyne"—a moonlight, looking seaward, with Tynemouth lighthouse on the left; then, on the same river, "Newcastle," looking up from far below Pandon Dean, with, on the right, all the salient points—St. Nicholas, All Saints, the Castle, &c. Famous old Norham accompanies the Tweed, looking down the stream, which, by the way, is too narrow, and the sun is certainly too low in the sky for this aspect, having descended behind the ruin, which must be certainly south or east. Then there are "The Dart," two of the Medway, one with, of course, Rochester Castle, and that bridge, now no more, which every English landscape-painter has at least sketched; the mouth of the Humber, rich with a Dutch galliot—here we look seaward, with the distant docks on the left, and Grimsby on the right, in the distance; but we think the indication is nearer than the truth. "Moor Park, the Colne," and another, illustrating the Medway, "Stangate Creek," a very brilliant agroupment of boats and figures. Here are the drawings made for the "Liber" which may at once be said to be *et studiorum et veritatis*; the "Jason," a composition with a bridge in the middle distance, a production of a grand classic character; "Bridge and Cows," more domestic and Gainsborough-like; "Solitude," the "Little Devil's Bridge;" "Hindoo Devotions;" "Thun, Switzerland;" "Bonneville, Savoy"—this place, which is but seldom painted, is on the road to Chamouni; "Mount St. Gothard;" "Inverary Castle;" "The Coast of Yorkshire;" "Hind Head Hill," &c. Of the French series there are several on the shores of the estuary of the Seine—"Honfleur," two views, one above the harbour, looking over the town to the Côte de Grace, another looking up the river. A charming view of Quillebeuf, from which Turner painted one of his noblest works; two views of "Tancarville;" one of "Harfleur," looking towards Havre, and showing the richly fretted spire of the church, which we have always considered the most elegant specimen of architectural *bon-bonnerie* in Europe—attributed, of course, *aux Anglais*, as everything extraordinary in Scotland is to the fairies. Of Rouen there are several views, in which the cathedral on one hand, and the Quai D'Harcourt play, perhaps, exaggerated parts. The Italy vignettes are so familiar to us in spirited black and white that we may confess to a little disappointment in seeing the originals; it is, however, on the whole a most gratifying exhibition; yet we long to see some of those touched proofs of which there are stores in the portfolios, because Turner kept all he touched upon.

### THE GLASS COURT OF STEIGERWALD, OF MUNICH, AT THE CRYSTAL PALACE.

ONE of the most interesting additions to the sights in the Crystal Palace is a very extensive collection of articles in coloured glass, vases, and vessels of every description, exhibited by Franz Steigerwald, of Munich. The collection consists of vases in the Moorish, the Egyptian, and the Grecian styles—from those of colossal dimensions, down to the smaller sizes, sniting chimney-pieces and the drawing-room table, dessert-services, fancy-flowers, and numerous other articles.

Those only who are acquainted with the almost insurmountable difficulties of the manufactory of glass can fully appreciate the merit of these articles; even they will be surprised at designs of such dimensions and intricate forms, with their ornaments in all their details.

It cannot be uninteresting to our readers if we supply a brief description of the locality in which these elegant specimens of the industry and skill of man are created. The manufactory is situated in the midst of a mountainous district known by the name of the Bavarian Forest, in the vicinity of the Danube—3500 feet above the level of the Mediterranean, at the foot of the Arber, the highest summit of this chain of mountains, and about 6000 feet high. The raw material, an exceedingly beautiful quartz, is chiefly gained in close proximity to the manufactory, from the Hünner Kobel quarries; and, as this mountain rises about 1000 feet, means are thus afforded for conveying the requisite quantity of quartz on sledges during the winter with great facility to the manufactory. The forests, which cover a vast area, consist of pines, beeches, maples, &c., affording an abundance of wood; so extensive are these forests that the number of trees which perish by natural decay is probably much larger than those that are cut down for firewood. The winter season, however, which commences in October, continuing with uninterrupted severity till the month of May, covers the whole district with such enormous masses of snow that the roads for the sledges are carried over deep chasms, rocks—nay, even over hedges and houses, thus affording the only means of conveying the requisite materials to their destination. Within a certain distance from the manufactory the snow generally accumulates to a height of five or six fathoms, but is, as before explained, of the greatest importance to the establishment.

The usual number of workmen in the different branches of the manufactory seldom exceeds 350 or 400.

The produce of the manufactory is, however, so large that a considerable quantity of glass goods are regularly exported to the Bohemian mountains, where great numbers of workmen are occupied in cutting, engraving, gilding, and painting the various glass vessels. But the finest and largest pieces are kept back and finished at Schachtenbach, because those works of Art must be treated with particular care. It is a peculiarly interesting feature in the manufactory of glass, that the skilful workmen employ none but the simplest tools for producing the most complicated works of Art. Everything is done by hand; no machinery—such as is applicable in other branches of industry—is used. Thus, for instance, the whole apparatus for cutting consists of simple disks of iron, stone, or wood, which turn around their axis; those of the engravers, of copper and lead: the former are moistened with water, and the latter lubricated with oil and emery, and by the mere turning and twisting, and holding the vessel under different angles to the disk, the ingenious hands of these simple workmen create the glorious ornaments which delight our eyes.

As every country and every climate possesses its peculiar advantages, thus the long winter of those mountainous districts is followed by a delightful summer, which can nowhere be paralleled in freshness and brilliancy. Before the snow has melted away, the meadows are covered with a luxuriant carpet of flowers; the trees exhale refreshing fragrance, and nature is endowed with new life and activity. The soil is furrowed by the active hand of man, the cattle being driven up to the Alpine meadows to graze there for the whole summer.

The inhabitants of this district are generally strong and healthy; their countenances exhibit a mixture of cheerfulness and good-nature, the reward of a life of temperance and industry. Their food consists chiefly of milk, bread, and pota-

toes—a dish of meat seldom adorning the rustic table. The only beverage they enjoy is the pure clear spring-water which everywhere issues from the rocks, so refreshing and delicious that they do not feel the want of artificial liquors.



The subjects we have selected for engraving from the remarkable collection of articles manufactured and exhibited by Herr

Steigerwald, are, first one of the Chandeliers in bronze, containing a variety of foliage and ornaments in coloured glass,—this



object is skilfully composed, and has a very agreeable effect: the second engraving consists of several

the Vases, in various styles, of which there is a valuable display of "all sorts and sizes."



## PICTURE SALES.

THE announcement of the sale, by Messrs. Foster, of a large and valuable collection of pictures and drawings, on the 28th and 29th of January last, was one we scarcely looked for at so early a period of the year; sales of such a character rarely commence till the London season has fairly set in. If we are to augur from it a large amount of business in the auction-room during the next few months, we are also encouraged to think, from the prices which the works in question realised, that the productions of our painters are still eagerly sought after.

The catalogue issued by Messrs. Foster announced the collection to be the property of "a gentleman resident in the north of England." The sale of the drawings, 140 in number, occupied the first day; they realised nearly 2000*l.*; our space will only allow us to point out a few of the best specimens:—*'The Windmills, with Don Quixote and Sancho Panza,'* G. CATTERMOLE, 14*l.* *gs.*; *'View on the Rhine,'* J. D. HARDING, 17*l.* 6*s.* 6*d.*; *'Little Nelly in the Church-yard,'* J. W. TOPHAM, 5*l.* *gs.*; *'The Hay-field,'* and *'The Harvest-field,'* a pair by J. ABSOLON, 42 *gs.*; *'The Mirror,'* BROCKART, 25 *gs.*; *'The Rosebud,'* BROCKART, 15 *gs.*; *'The Dame's School,'* a drawing by W. GOODALL, from Webster's picture in the Vernon Collection, 21 *gs.*; *'The Fall of Clarendon,'* a drawing by A. FUSSELL, from E. M. Ward's picture in the same Collection, 20 *gs.*; *'Fruit,'* W. HUNT, 49 *gs.*; *'The Sisters,'* D. MACLISE, 26 *gs.*; *'The Falls of Terni,'* J. M. W. TURNER, an early specimen, 21 *gs.*; *'Tivoli,'* a later example by the same painter, 21 *gs.*; *'The Chapel of the Virgin in the Cathedral of Liege,'* L. HAGHE, 23 *gs.*; *'The Merchant of Venice,'* J. R. HERBERT, 54 *gs.*; *'The Sportsman's Return,'* F. TAYLER, 32 *gs.*; *'A Peasant and her Child crossing a Mountain Stream,'* P. F. POOLE, 82 *gs.*; *'Landscape,'* COPLEY FIELDING, 49 *gs.*; *'The Twins,'* W. GOODALL, 22 *gs.*; *'Market-place at Segovia,'* E. GOODALL, 28 *gs.*; *'Head of an Old Man,'* BROCKART, 17 *gs.*; *'View off the Isle of Wight,'* C. BENTLEY, 17 *gs.*; *'Poissardes and Donkeys, near Boulogne,'* J. J. JENKINS, 35 *gs.*; *'Landscape and Gipsies,'* J. D. HARDING, 26 *gs.*; *'The Love-letter,'* F. STONE, 15 *gs.*; *'Haddon Hall,'* D. COX, 18*l.* *gs.*; *'The Masquerade,'* F. STONE, 15*l.* *gs.*; *'View of the Village Flühlen, Lake Uri,'* J. M. W. TURNER, a late example, 125 *gs.*; *'Grapes, Pears, &c.,'* W. HUNT, 64 *gs.*; *'Glen Dochart, Ben More, Perthshire,'* T. M. RICHARDSON, 25 *gs.*; *'The Pets,'* J. H. WATT, the engraver's drawing after Landseer's picture, 32 *gs.*; *'The Arrival of Desdemona at Cyprus,'* F. R. PICKERSGILL, 21 *gs.*; *'Heidelberg, with the Valley of the Neckar,'* D. ROBERTS, 40 *gs.*; *'Ehrenbreitstein,'* the companion drawing, 23 *gs.*; *'The Drachenfels' and 'The Mill of Bruges,'* a pair by D. ROBERTS, 30 *gs.*

The oil-paintings, 61 in number, realised 7156*l.*; the principal lots were the following:—*'The Head of a Grey Horse and some Pigeons,'* J. F. HERRING, 26 *gs.*; *'The Old Greenwich Pensioner,'* E. M. WARD, R.A., 51 *gs.*; *'Windsor Castle from the Thames,'* J. B. PYNE, 45 *gs.*; *'Day by Day we Magnify Thee, O Lord,'* SOLOMON, 49 *gs.*; *'Fruit, &c.,'* GRÖNLAND, 70 *gs.*; *'An English Homestead,'* CROME, sen., 60 *gs.*; *'The Forest of Fontainebleau,'* MULLER and POOLE, 79 *gs.*; *'An Arcadian Scene,'* F. DANBY, A.R.A., from Mr. Wadmore's Collection, 38 *gs.*; *'A Lady's Head,'* C. BAXTER, 70 *gs.*; *'The Sisters,'* C. BAXTER, 46 *gs.*; *'The Stepping Stones, Bwtys a Coed,'* T. CRESWICK, R.A., 107 *gs.*; *'Endymion's Dream,'* W. E. FROST, A.R.A., 50 *gs.*; *'The Seventh Day of the Decameron,'* P. F. POOLE, A.R.A., the study for the large picture exhibited in the Royal Academy, 1855, 62 *gs.*; *'Solitude—the Knight and the Palmer,'* F. DANBY, A.R.A., 26 *gs.*; *'Raffaello drawing the Fornarina,'* SIR AUGUSTUS CALLCOTT, R.A., from Lord Northwick's Collection, 25 *gs.*; *'The Assertion of Liberty of Conscience,'* J. R. HERBERT, R.A., a finished study for the large picture, 69 *gs.*; *'Morning,'* T. S. COOPER, A.R.A., 86 *gs.* (Mordaunt); *'The Boar Hunt,'* J. LINNELL, 57 *gs.*; *'Castles in the Air,'* F. STONE, A.R.A., exhibited in the Royal Academy, 1855, 59 *gs.*; *'The Birthday,'* C. R. LESLIE, R.A., a recent work, 100 *gs.* (Gambart); *'Ancona,'* C. STANFIELD, R.A., 193 *gs.* (Lloyd); *'A Rural Scene,'* F. R. LEE, R.A., with felled timber and figures, 48 *gs.*; *'Patricio and the*

*Ladies at Breakfast,'* A. L. EGG, A.R.A., scene from "Asmodeus," 122 *gs.* (Broderip); *'The Haunt of the Sea-Fowl,'* W. COLLINS, R.A., from the Collection of C. Birch, Esq., 165 *gs.* (Martin)—at the sale of Mr. Birch's Collection this picture fetched 185 *gs.*; *'Light and Shade,'* T. CRESWICK, R.A., 143 *gs.* (Lockey); *'Fruit, with a chased gold vase,'* G. LANCE, 115 *gs.* (Leggatt); *'Sunset,'* J. LINNELL, landscape, river winding, in the foreground boys fishing, 100 *gs.*; *'Venus,'* W. ETTY, R.A., painted for Mr. Gillott, on panel, 55 *gs.*; *'The Message,'* J. SANT, 45 *gs.*; *'The Procession to the Temple of Esculapius, at Athens,'* SIR AUGUSTUS CALLCOTT, R.A., presented by the artist to his medical friend, Dr. Carpenter, 260 *gs.* (Holmes); *'Rescuing Sheep after a Storm,'* T. S. COOPER, A.R.A., scene in the Highlands, 67 *gs.* (Mordaunt); *'The Armenian Convent at Venice—Mazziorgio in the Adriatic,'* C. STANFIELD, R.A., 165 *gs.* (Gambart); *'Off a Lee-Shore,'* C. STANFIELD, R.A., 202 *gs.* (Upham); *'The Woodman's Return,'* F. GOODALL, A.R.A., 280 *gs.* (Upham); *'Landscape, with View of Distant Country in the Vicinity of Reigate,'* J. LINNELL, 280 *gs.* (Gambart); *'A Woody Lane Scene in the Neighbourhood of Redhill, with Gleaners,'* J. LINNELL, 240 *gs.* (Leggatt); *'Neapolitan Fisher Girls surprised Bathing by Moonlight,'* J. M. W. TURNER, R.A., 700 *gs.* (Gambart); *'Spanish Girl returning from the Fountain,'* J. PHILIP, 100 *gs.* (Cox); *'Lear and the Fool in the Storm,'* W. DYCE, R.A., 105 *gs.* (Cox); *'Babes in the Wood,'* D. MACLISE, R.A., 1856, 250 *gs.* (Mordaunt); *'The Dream of the Future,'* T. CRESWICK, R.A., W. P. FRITH, R.A., and R. ANSELL, 390 *gs.* (Leggatt); *'The Benediction,'* T. WEBSTER, R.A., from the Collection of Lord Northwick, at Thirlstone House, 380 *gs.* (Gambart); *'Hampstead Heath,'* SIR AUGUSTUS CALLCOTT, R.A., 285 *gs.* (Mordaunt); *'Canterbury Meadows,'* T. S. COOPER, A.R.A., 285 *gs.*; *'Sunset on the Sea-Coast,'* J. LINNELL, 480 *gs.* (Cox).

Since the sale of Mr. Charles Birch's Collection there has not been so choice a gallery of English pictures dispersed by public auction as that of Mr. John Barlow, of Upton House, Manchester. A few years ago, such a collection would have been sent for sale to London, but now Manchester vies with the metropolis—indeed, outbids us in the market for works of British artists; and the late owner of these pictures was fully justified in confiding them to the hammer of Mr. Capes, of Manchester, by whom they were sold on the 21st of January; the prices realised show that the auctioneer performed his duty to his employer, as most assuredly the buyers performed theirs to the works submitted to them.

The sale commenced with the water-colour drawings, thirty-six in number; of these the most important were:—*'The Rialto, Venice,'* J. HOLLAND, 21*l.* 10*s.*; *'The Gipsy Fortune-Teller,'* OAKLEY, 21*l.* 10*s.*; *'Lago Maggiore,'* G. E. HERING, 32*l.*; *'Lions,'* SIR E. LANDSEER, 23*l.*; *'Mary' (engraved),* D. MACLISE, 28 *gs.*; *'Ship on Fire' (engraved),* G. CATTERMOLE, 30 *gs.*; *'Cottager and Child,'* W. HUNT, 32*l.*; *'Il Penseroso,'* W. E. FROST, 18 *gs.*; *'Room at Fontainebleau,'* W. MULLER, 27*l.*; *'Apples, &c.,'* W. HUNT, 33 *gs.*; *'Charles II., Major Colby, and the Dukes of Buckingham and Ormonde in the Armoury of the Tower,'* G. CATTERMOLE, 120*l.*; the original sketch, in black and white, for the picture of *'The Old Woman accused of Witchcraft,'* W. P. FRITH, 32*l.*; *'Irish Courtship' (engraved),* F. W. TOPHAM, 185*l.*; *'Boulogne Shrimpers,'* J. J. JENKINS, 44*l.*; *'The Adoration of the Magi,'* F. R. PICKERSGILL, 48*l.*; *'Arundel Castle,'* J. M. W. TURNER, 189*l.*; *'A Spanish Posada, Bull-Fighters regaling,'* J. LEWIS, 325*l.* 10*s.*

The oil-pictures numbered forty-seven; the principal of which were the following:—*'A Felucca returning to Port,'* E. W. COOKE, 40*l.*; *'The Gleaner,'* P. F. POOLE, 32*l.*; *'The Approaching Traveller,'* P. F. POOLE, 29*l.*; *'The Sleeping Beauty' (engraved),* W. P. FRITH, 48*l.*; *'Andromeda,'* W. E. FROST, a small circular, only nine inches in diameter, 39*l.*; *'Boys gathering Water-Cresses,'* G. SMITH, 35*l.*; *'Nymphs and Cupid,'* F. R. PICKERSGILL, a small oval, 32*l.*; *'Returning from Market,'* SIR A. W. CALLCOTT, the finished sketch for the large picture in the Vernon Collection, 72*l.*; *'Dolly Varden,'* the well-known picture by W. P. FRITH, 89*l.* 5*s.*; *'Head of an Oriental Jew,'*

W. ETTY, 90*l.*; *'Head of a Lascar,'* ETTY, 48*l.*; *'Beatrice,'* A. ELMORE, 53*l.* *gs.*; *'The Toilet,'* KENNEDY, 37*l.*; *'Female Figure,'* J. SANT, 59*l.*; *'Mercury instructing Nymphs in Dancing,'* F. R. PICKERSGILL, 95*l.*; *'Rydal Water,'* J. B. PYNE, 190*l.*; *'Cymon and Iphigenia,'* KENNEDY, 80*l.*; *'The Sonnet,'* A. ELMORE, 110*l.*; *'Portia, Shylock, &c.,'* J. C. HOOK, 165*l.*; *'Charles II. and Nell Gwynne,'* E. M. WARD, 94*l.* 10*s.*; *'Landscape with Sheep,'* T. S. COOPER, 106*l.*; *'Landscape with Cows,'* T. S. COOPER, 88*l.*; *'Pluto carrying away Proserpine, opposed by the Nymph Cyane,'* F. R. PICKERSGILL, 170*l.*; *'Slave Market in Grand Cairo,'* W. MULLER, 144*l.*; *'Landscape with a distant Sea-View, Cows, and Sheep,'* F. R. LEE, and T. S. COOPER, 315*l.*; *'Dutch Pilots warping their Craft out of Harbour in Rough Weather,'* E. W. COOKE, 200*l.*; *'From the Lake—Just Shot,'* G. LANCE, 140*l.*; *'A Sultry Day, Naples, Capri in the distance,'* W. COLLINS, 235*l.*; *'A Peasant Woman with a Child on a Bank,'* P. F. POOLE, 215*l.*; *'A Calm—Dutch Shipping on the Scheldt,'* G. W. COOKE, 136*l.*; *'May Morning,'* W. E. FROST, 145*l.*; *'Othello relating his Adventures to Desdemona and her Father,'* C. W. COPE, 350*l.*; *'The May-Queen preparing for the Dance,'* P. F. POOLE, 230*l.*; *'Phodria and Cymocles on the Idle Lake,'* ETTY, 640*l.* 10*s.*; *'Hampstead Heath,'* LINNELL, 630*l.*

The total amount realised by the sale was 6757*l.*; we believe that the majority of the pictures fell to the biddings of gentlemen in Manchester and the neighbouring manufacturing districts. We will venture to suggest to these gentlemen that a visit to the studios of many of the artists whose works they have bought, would enable them to secure pictures equal to those in merit at about two-thirds of the prices they paid Mr. Capes for them.

## MINOR TOPICS OF THE MONTH.

PROPOSED NATIONAL PORTRAIT GALLERY.—The Lords Commissioners of her Majesty's Treasury have appointed the undermentioned noblemen and gentlemen to be trustees for the formation of a gallery of the most eminent persons in British history:—The Lord President of the Council for the time being; the Marquis of Lansdowne, K.G.; the Earl Stanhope; the Earl of Ellesmere, K.G.; Lord Elcho, M.P.; Lord Robert Cecil, M.P.; the Right Honourable Sidney Herbert, M.P.; the Right Honourable Thomas Babington Macaulay; the Right Honourable B. Disraeli, M.P.; Sir Francis Palgrave; Sir Charles Eastlake; William Smith, Esq.; W. H. Carpenter, Esq. This list is unexceptionable.

THE ROYAL ACADEMY.—The apartment in which the Sculpture has hitherto been exhibited (?) at the Royal Academy is to be enlarged prior to the next opening; improvements with respect to light as well as space have long been required here. The sculpture-room was always a discredit to the Academy; we only marvel it has been permitted to exist in its present state till now.

THE CORPORATION OF LONDON, desirous of recording their sense of the services rendered to it by the late Mr. Thomas H. Hall, chairman of the improvement committee, have commissioned Mr. Durham to execute a bust, in marble, of that gentleman, to be placed in the council chamber of the Guildhall. There is no artist to whom the task could have been confided with safer assurance of a satisfactory issue.

SOCIETY OF PAINTERS IN WATER-COLOURS.—At a General Meeting of the above Society, held on the 9th of February last, Mr. Samuel Read was elected an associate. Mr. Read is a painter principally of architectural interiors, whose works we have from time to time noticed with well-merited praise. The society having lost within a few years several of their members who devoted themselves to this branch of the art, Mr. Read may possibly fill a void felt in the exhibitions since the deaths of Prout, Mackenzie, and more recently of Frederick Nash.

THE SHEEPSHANKS' GIFT TO THE NATION.—Certain papers, moved for by Lord Montagu in the House of Peers, supply us with information on

\* Unhappily a vacancy has been already created by the lamented death of the Earl of Ellesmere.



this deeply interesting subject. From his lordship's statement we learn, that from 1824 to 1856 the State purchased 112 pictures; but during that period no fewer than 433 pictures were presented to the people by private individuals. It appears that the gift of Mr. Sheepshanks is of 233 pictures, and 103 drawings and sketches; while that of Mr. Turner amounts to 282 pictures, and 18,749 drawings and sketches. Well may his lordship call upon the country to manifest its sense of this munificence. We shall consider this subject in detail next month; but in doing so, we shall have to go over much of the ground we have trodden annually for several years past.

**THE NATIONAL GALLERY.**—A report is in circulation, but we know not on what reliable authority, that the National Gallery will ere long receive an addition of several pictures from the Manfrini Gallery, at Venice, which have been recently purchased by the British Government.

**THE "ARTISTS AND AMATEURS,"** under the presidency of Mr. J. D. Harding, held their first Conversation for the season on Thursday evening, the 5th of February, at Willis's Rooms, St. James's. Hitherto the Society had its meetings in the lower room, but on this occasion it was held in the large upper apartment, which was brilliantly lighted up, and, by nine o'clock, was almost filled with the members and their friends; the admission of ladies—a wise regulation of the Society—contributed in no measured degree to make the scene gay, animated, and interesting. Owing to the crowd of visitors, it was with some difficulty we could procure a sight of the works brought forward for exhibition; some of the portfolios we were quite unable to have a glimpse of, from their being so surrounded. The contributors to the evening's entertainment provided a full supply of good things, if one could only have got within sight of them.

**NEW EDUCATIONAL MUSEUM.**—The Committee of Privy Council on Education have arranged to open the New Educational Museum, at the new buildings, South Kensington, in the spring. It is hoped that the museum will afford great help to all classes of the public in carrying out the work of national education, and especially those engaged in teaching. The museum will exhibit, under a proper classification, all important books, diagrams, illustrations, and apparatus connected with education already in use, or which may be published from time to time, either at home or abroad. The public will be admitted free as a public exhibition on certain days of the week; and on other days, which will be reserved for students, opportunity will be given to examine and consult the objects with the utmost freedom. The objects exhibited at St. Martin's Hall in 1854, which were presented to the Society of Arts, and by that Society given to the Educational Board in order to found a museum, will form part of the Educational Museum. The producers of apparatus, books, diagrams, maps, &c., used in teaching, will have the privilege—subject to certain regulations—of placing their publications and productions in the museum, and thus making them known to the public, and we understand that a unanimous desire to assist has been expressed by all the great educational societies and publishers. A catalogue will be prepared which will contain the price lists which exhibitors may furnish for insertion. The books and objects will be grouped under the following divisions:—1. School buildings and fittings, forms, desks, slates, plans, models, &c. 2. General education, including reading, writing, grammar, arithmetic, mathematics, foreign languages, histories. 3. Drawing and the fine arts. 4. Music. 5. Household economy. 6. Geography and astronomy. 7. Natural history. 8. Chemistry. 9. Physics. 10. Mechanics. 11. Apparatus for teaching the blind and the deaf and dumb.

**THE TURNER MONUMENT.**—The commission for this work has been given by the Royal Academy to P. MacDowell, Esq., R.A.; there could have been no better selection. This artist, though possessing the highest genius, whose works would confer honour upon any country in any age, finds "patronage" little more than a sound. It will astonish a future generation that a sculptor so worthy to take his place beside the great masters of the world, should have lived for years—in the vigour of intellectual power—to produce models by scores, and marble by units. There can be no doubt that he

will treat this subject—a statue of Turner—with consummate ability, although of materials there are few or none, and the theme is not of the best.

**THE CHALCOGRAPHIC SOCIETY.**—The fiftieth anniversary of the institution of this Society was celebrated at the house of Mr. Duncan. Half a century ago the society was established for the protection of the interests of engravers, which were considered endangered by circumstances arising out of a trial at law relative to the engraving of Copley's famous picture, "The Death of the Earl of Chatham." A principal object in the formation of this Society was the publication of the works of the members; but we believe but few prints have been published in this way.

**THE SOULAGES COLLECTION.**—After having been submitted to public criticism at Marlborough House since the 7th of December, the exhibition of this collection was closed on Saturday the 7th of February. During this period it has been visited by upwards of forty-eight thousand and ninety-three persons, which is just double the usual numbers attending at this season. Among these visitors as many as five thousand one hundred and twenty-six persons have paid for admission, being ninefold the average numbers paying. We understand that the offer of sale has been made to the Government for £13,620, with the recommendation that if bought for the nation it may be sent to Manchester. A committee of the Institute of British Architects have prepared a memorial, to be submitted to the Government, relative to the purchase of this collection of works of Renaissance Art. This memorial is a voluminous affair, minute in its details, and both curious and characteristic withal. Our contemporary, the *Times*, has found space for it *in extenso* within its ample columns: we must, however, be content, in noticing its existence, to protest in general terms against its urgent recommendation that the entire collection of M. Soulages should be secured for the national Art-museums. We are equally anxious that these museums should comprehend every possible specimen of real value, and that they should be as free as possible from everything that is valueless. And a most careful examination of the Soulages Collection has convinced us, that its value consists in its choice specimens, and not in its being kept together as a whole. Indeed, it contains much to which we should not be disposed, under any circumstances, to accord a place in the Art-museums of the nation: and, consequently, while we do hope that their true value may be paid for all the worthy specimens by the Government on behalf of the nation, we trust that other purchasers may be found for the remaining portions of the collection. The present patriotic proprietors of the "Soulages Collection" need not anticipate any pecuniary loss from such a breaking up of their purchase: this might be prevented by the Government purchasing the whole for the sum originally proposed, for the purpose of making a selection and afterwards disposing of the rejected specimens. But, whatever the method by which the present proprietors be repaid, let a selection be made, and let only a selection be retained for the nation, as components of the national Art-museums.

**THE LATE MR. T. SEDDON.**—A meeting was recently held at the residence of Mr. Holman Hunt, to express the sense of the merits of the late Mr. Seddon, whose death we announced in our last number, and to adopt whatever measures might be deemed necessary with reference to his decease. Lord Goderich presided at the meeting, his lordship being supported by Mr. Ruskin, Professor Donaldson, Mr. Tom Taylor, and other gentlemen. The two following resolutions were proposed and carried:—"That an exhibition be held, during the present season of the works left by the late Mr. Seddon, which shall be open to sale." "That out of the public subscription which it is proposed to raise, four hundred guineas be given for the purchase of Mr. Seddon's principal work, the oil-picture of "Jerusalem," from his widow, for presentation to the National Gallery; and that if any surplus remain after the purchase and payment of the necessary expenses of the exhibition, &c., Mrs. Thomas Seddon be requested to accept it." Mr. Ruskin has consented to act as treasurer, and Mr. W. M. Rossetti, of No. 45, Upper Albany Street, as secretary. We sincerely trust that the objects which the friends and admirers of the lamented

artist have in view may be successfully carried out: the National Gallery will be a fitting depository for his fine picture of "Jerusalem."

FOR many years past the shop windows of Messrs. ACKERMANN and Co. have proved a point of attraction to pedestrians passing through the Strand. During the last few weeks, however, they have exhibited nothing but whitened panes of glass, checked with the bills of auctioneers, announcing the sale of the vast stock accumulated during a long period of active and extensive business, in consequence of a dissolution of partnership between the two gentlemen who have conducted it since the death of their respected father, by whom it was first established. The house of Ackermann and Co. has too long been connected with the Fine Arts not to be missed, if circumstances had compelled its entire extinction, as at one time was expected. We are glad, however, to find that Mr. George Ackermann has undertaken to continue the business in less costly premises, No. 35, Strand, where we heartily wish him all the success to which his urbanity and industrious habits entitle him: we feel assured his numerous friends will rally round him, and give their support to his new undertaking.

**THE ROYAL HIBERNIAN ACADEMY.**—There has been in the Irish papers a long and painful correspondence and discussion concerning this academy—the only Art-society of the kingdom which is directly supported by a government grant. We cannot do much service by devoting space to the subject. The history of the society is, we fear, but a lamentable record of mismanagement and consequent failures.

**THE WEST OF SCOTLAND ACADEMY** appears, at present, to be without a "home" this season. From statements which have been published in some of the Glasgow papers, it seems that the academy had applied for, and obtained from the Town Council, permission to use the McLellan Gallery for the exhibition of their pictures; but at almost the eleventh hour, the managing committee of the Art-gallery informed the artists that they could not have the rooms except on conditions with which the latter did not feel themselves in a position to comply. We have heard this unfortunate affair referred to in terms of strong disapprobation, but as the evidence before us is *ex parte*, though from a disinterested source, we refrain from stating more than the above facts, leaving comment to a future occasion.

**THE SHAKESPEARE BIRTH-HOUSE.**—It will startle many to learn that arrangements are in progress for covering with glass—or rather for putting into a huge glass case—the house in which Shakspeare was born at Stratford-on-Avon. The houses on both sides have been taken down, and the monument now stands alone. The object of this course is to protect the house against the effects of weather and the further influence of time; we question, however, the taste of the arrangement, and fancy it will be the step from the sublime to the ridiculous.

**CRIMEAN MONUMENTS.**—Mr. Edward Richardson, the sculptor, has been commissioned by the officers of the 7th Royal Fusiliers, and of the 49th (or Hertfordshire) regiment, to execute monumental memorials to those members of these distinguished corps who fell in the Crimea. The same artist is also occupied on monuments to Generals the late Earl of Cork and Sir George Thomas Napier, the latter work being for Geneva. We rejoice to record the fact that these commissions have been entrusted to an English sculptor; and, at the same time, we are well assured that Mr. Richardson will prove himself to be an artist fully competent to produce works worthy of the heroes with whose memories they will be associated. We also observed in the studio of Mr. Richardson a bust, at present unfinished, of Sir Edward Tierney, Bart., which will eventually be the companion to the bust of Sir M. Tierney, Bart., so admirably executed by Chantrey.

MR. W. G. ROGERS has recently executed an elaborately-carved oaken pulpit for the parish-church of St. Anne's, Limehouse, erected from the designs, and under the direction of, Mr. A. W. Blomfield, architect; as a work of sculptured Art, now but rarely seen in our ecclesiastical edifices, this pulpit deserves especial notice. Its form is that of an irregular octagon, and it rests upon a fluted column with an enriched capital; above the abacus and on the angles are projected eight trusses, the



form of which was suggested by a marble and mosaic pulpit of the fifteenth century at Perugia, of which the architect made a drawing; the three larger panels, that face the body of the church, are filled with sculptures representing respectively the "Birth at Bethlehem," the "Presentation in the Temple," and "Christ disputing with the Doctors;" these all, but especially the last, are fine in composition, and very delicately executed. The capital of the shaft is in very low relief; in it are introduced eight designs, chiefly of natural objects, emblematic of the cycle of religion from the Fall to the Crucifixion—thus, in succession, are the apple and the serpent; the pomegranate and bells; the poppy, typical of death; the trefoil, symbolical of the Trinity; the rose of Sharon; the lily of the valley; the vine and wheat, sacramental; and the passion-flower. There are numerous other enrichments introduced in various parts, which we have not space to enumerate; altogether, Limehouse can boast of a pulpit in its church that outvies any other in the metropolis. Among the wood-carvings on which Mr. Rogers has lately been engaged, we may also mention ten large borders for panels, each upwards of twelve feet high, for the Sultan's new palace on the Bosphorus; they are composed chiefly of fruit and flowers, in the style of Grinling Gibbons. If we are not mistaken, Mr. Rogers executed some large and important carvings, a few years back, for the palace of the late Count Woronzow, at Odessa—so that he appears to be equally appreciated by both Russian and Turk; but we do not think that he ever received from one of his own countrymen so extensive a commission as that with which the Turkish sovereign has intrusted him. This style of decoration will be a novelty in his dominions.

**CHROMATIC DECORATIONS OF PETERBOROUGH CATHEDRAL.**—In addition to the important works of general restoration which are being carried on in this cathedral under the direction of Mr. G. G. Scott, the vaulted ceiling of the choir has received some decorations in colour of too remarkable a character to be permitted to remain without notice in these pages. We understand that it is in contemplation to extend this species of decoration over the entire surface of the vault of the choir; meanwhile, we would direct attention to the manner in which one principal compartment has been treated by Mr. Clayton, assisted in some minor accessories by Mr. Castell. The idea which the artist has desired to set forth, under visible imagery, is conveyed in the passage—"I am the vine, and ye are the branches." The Saviour, accordingly, appears seated within a vesica, or pointed oval glory, and around him, and as if springing from about his person, is a flowing scroll of vine-work, having within its convolutions busts of the twelve apostles, painted in a manner corresponding with the treatment of the principal and central figure. The ground of the ceiling, beneath the ornamental work, is of an azure blue colour, but within the aureole the groundwork is of gold—gold is also freely used throughout the composition. The figure of the Saviour, if erect, would be about seventeen or eighteen feet in height, and it may, without doubt, be considered the most important work of its kind that has been attempted in our churches in modern times. The vine-scroll, though conventionally (perhaps too conventionally) treated, is in colour nearly true to nature; the heads are all characteristic, expressive, and well executed; that of the Saviour himself is peculiarly effective, and the figure throughout is distinguished by a dignified simplicity almost amounting to grandeur. Without pronouncing upon the propriety, or, at least, upon the desirableness of such decoration in a Protestant cathedral, or church of any degree, we have pleasure in recording our admiration for the manner in which the duty entrusted to him has been discharged by Mr. Clayton. We may add, that a good drawing (though without colour) of the principal figure in this composition may be seen in the Architectural Exhibition.

A PICTURE, entitled "The Reaper's Morning," by Mr. Thomas Faed, the Scotch painter, was lately sold by auction, at Glasgow, for the large sum of £750: it was purchased by a gentleman of Ayrshire. The deaths of the EARL of ELLESMERE, and of Mr. E. F. FINDEN, occurred on the eve of our going to press: our notices must be deferred till the following number.

## REVIEWS.

**HIS MAJESTY'S SHIP THE "VICTORY" (WITH THE BODY OF NELSON ON BOARD), TOWED INTO GIBRALTAR, 28TH OF OCTOBER, 1805, SEVEN DAYS AFTER THE BATTLE OF TRAFALGAR.** Engraved by J. COUSEN, from the picture by C. Stanfield, R.A. Published by T. AGNEW & SONS, Manchester.

At length Mr. Cousen has accomplished the arduous task on which he has been engaged for the last three years, and the subject of Stanfield's fine picture is now, by the aid of the engraver, placed within the reach of the hundreds who, we believe, have been on the "look-out" for it for some months past. The work is a noble tribute to the memory of the dead hero, and must ever be regarded as one of deep national interest. "Nelson" is the watchword of our naval hosts; his spirit is the companion of the "youngster" as he paces backward and forward on the deck at night, and it animates the veteran seaman to fresh deeds of daring valour. It may be long—and God grant it may—before the historian of English annals has to record another Trafalgar; but should such a hostile meeting ever again occur, the name and example of Nelson will prove the certain harbinger of victory.

It is unnecessary for us to speak of Mr. Stanfield's picture—the property of Sir S. M. Peto, who gave the artist a commission for it—at any length; this has been already done on three former occasions; first, when it was exhibited at the Royal Academy, in 1853, and twice when Messrs. Agnew had it "on view" in Cockspur Street, in the following year. It is undoubtedly one of the finest examples of the pencil of our great naval artist, whether we look at it as a historical composition, or a piece of truthful and brilliant painting. The subject was well described in the Academy catalogue by an extract from an old song, the spirit of which is more expressive than the wording of the poet:—

"Battle-stained and tempest-tost, a mighty ship comes on;  
No shout of triumph welcomes her for the glorious victory won;  
For she carries her dead Admiral, killed in Trafalgar's bay,  
And Nelson's flag hangs drooping on that triumphant day.  
Sail on, proud ship! thy battered hull proclaims thy place  
In war,  
A fitting bier for him who fell in the fight at Trafalgar."

The more we contemplate and study this fine work, the deeper is the effect on the mind produced by its admirable treatment; "never, perhaps, was so impressive a subject so touchingly and powerfully painted; the very clouds seem to mourn, the sea has a wail of sadness in its sloop; all things around seem eloquent with sorrow." How heavily and wearily the noble vessel moves through the waters, looking like some huge coffin—so dark and solemn she seems—on its way to the place of sepulture; while the busy crews of the fishing and trading boats in the forepart of the picture have suspended their labours for a few moments, as if to do homage to the glorious dead.

The engraving of Mr. Cousen more than justifies the confidence reposed in him by the publishers when they intrusted him with the task of re-producing the picture. From our own experience of Mr. Cousen's talents we were fully prepared to see a fine plate, and we have one which would do honour to any school of engraving; with the exception of the sky, that rather lacks air and motion in the clouds, there is not a portion of the work that is not fully entitled to the highest praise. The water is eminently successful—full, flowing, transparent, and deep; the ships and boats are solid and rich in colour, and the aerial perspective of the giant Rock of Gibraltar and every distant object, is well preserved; while the whole is "brought together" in perfect harmony; in every sense of the term it is a national work, and must be so esteemed.

**FINDEN'S ROYAL GALLERY OF BRITISH ART.** PART I. Published by R. GRIFFIN & Co., London and Glasgow.

Messrs. Griffin and Co. having, as we presume, purchased the plates of this work, which was originally published some twelve or thirteen years ago by Mr. Hogarth, are now issuing it at less than half its original price. The three plates in Part I. are Miller's "Battle of Trafalgar," after Stanfield; W. Finden's "Interior of a Highlander's Cottage," after Sir E. Landseer; and J. T. Willmore's "Oberweel," after Turner. The plates have doubtless been retouched, as the impressions before us are in very fair condition; so that the new issue, from its cheapness, and the beauty of the subjects engraved, ought to find a good sale.

**PHOTOGRAPHIC ART-TREASURES. PART II.** Engraved by the PHOTOGALVANOGRAPHIC PROCESS, and Published by the COMPANY, Holloway Place, Islington.

This second part is an improvement upon the first, reviewed in the *Art-Journal* in December last. It opens with an admirable picture of "Don Quixote in his Study," composed and photographed from the life by Mr. Lake Price, by which we are to understand that Mr. Price has set all the models, including the living model who represents the hero of La Mancha, and then photographed the scene. The artist has certainly displayed the paraphernalia of knight errantry to the best advantage, while the only fault we have to find with the Don is, that he is too handsome for our preconceived notions of this worthy. The head is a really fine study; and the general effect of the print is most striking, though the right arm, from the elbow downwards, requires detaching from the body; a few touches of the graver would have effected this. Plate 2, "Crimean Braves," photographed from the life by Messrs. Cundall and Howlett, represent three privates of the Coldstreams, "men of the trenches and battle-field." The figures are well grouped, and stand out with truth and delicacy combined. "Lynmouth, Devon," photographed by Mr. L. Colls, is a bright and sunny picture, in which, unfortunately, the harmony is destroyed by the intense black spot on the left; it is, moreover, difficult to understand what this mass is intended to represent. "Hampton Court," as seen from the Thames, is photographed by Mr. Roger Fenton: this is a sweet picture, taken, we presume, on a day of cloudless sky and tranquil atmosphere, so softly and deeply the fine trees in front of the palace are reflected in the water.

There can scarcely be a doubt that this new process of plate engraving and printing is destined to achieve greater things than any it has yet accomplished. Short as the time is since its first introduction, we have already seen how satisfactory are its results in matters purely pictorial from nature, and should now be glad to see it applied to the reproduction of the paintings and engraved works of the great masters of Art, which are at present beyond the reach of all but the affluent. These, at the comparatively low prices at which they could be published, might then find their way into the home of the artisan. And, descending into the region of Art-manufacture, he might also make himself acquainted with the works of Cellini, and with the beautiful chasings of the Spanish School, when the age of chivalry was in its glory; with the carvings in wood and ivory, the encrusted arms and armour of the East, Italy, Flanders, &c. By such means he may be won from ignoble pursuits to his own intellectual fireside, and receive lessons that may enable him to compete successfully with the foreign workman, who now too often occupies in the factory and the workshop the position which our own countrymen ought to fill.

**THE LEGEND OF THE WANDERING JEW.** Illustrated by GUSTAVE DORÉ. Poem, with Prologue and Epilogue, by FIERRE DUFONT; Biographical Notice by PAUL LACROIX (Bibliophile Jacob); with the Complaint, and Beranger's Ballad set to Music by ERNEST DORÉ. Translated, with Critical Remarks, by G. W. THORNBURY, author of "Art and Nature at Home and Abroad." Published by ADDEY & Co., London.

From the above heading, copied from the title-page of this volume, it will be seen that many heads and hands have been engaged on the publication; it is, however, a large book, with large illustrations, and text in a type that an octogenarian may read without the aid of glasses. Of the names which appear on its title-page, our business now is only with that of M. Gustave Doré, who made his appearance before us some months ago as the illustrator of the story of "Jaufrey, the Knight," in a series of designs that showed a fertile but wild imagination. The old legend of the Wandering Jew, as sung by Beranger, has brought out the artist in all the full development of those powers with which nature has gifted him; for we believe it would be impossible to find any tale of fiction, except, perhaps, "Rabelais," which he has also illustrated, but which we have not seen, better suited to his peculiar talents.

We would, however, rather have seen him engaged upon any other subject than this. "Æsthetically speaking, the legend is faulty," says Mr. Thornbury, "since it represents our Saviour as vindictive, and uttering a curse at a moment when he was, in his great humility, suffering a shameful death for the sake of mankind. The legend is, in fact, eminently unchristian in its moral." If such be the case, and it does not admit of doubt, it surely was injudicious, to use a mild term, to introduce it among a people like our own, who rightly repel every attempt to



perpetrate the least outrage on their Christian feelings. The "Salathiel" of Dr. Croly is not a character from whom one instinctively shrinks, as from something loathsome and hideous; it is assumedly historic, and he is brought forward so prominently in the actual events that followed, for a century both in Judaea and Rome, the crucifixion of Christ, that we regard him less as one on whom a terrible curse has been pronounced for an awful crime, than as an important, though strange, actor in a momentous period of his country's annals. But the pencil of M. Doré scarcely elicits a thought of pity for so unhallowed a being—who evokes no sympathy, asks no indulgence; his Wandering Jew is a wretched outcast, the sport of the dissolute, a wanderer on the pathless waters, a dweller among the tombs and in the region of the shadow of death—though there is no death to terminate his tortures—a spirit of evil that seems to transform everything around him into shapes as evil and godless as himself—a mysterious, unshriven spirit in human form.

"Hated alike by angels, saints, and men."

Turning from the character of the individual to the artistic character of the illustrations,—and we can only speak generally of them,—they exhibit, in a remarkable degree, the bold, versatile, and wild imagination of the artist; anything more daring in conception, more vigorous in execution, and, we may add, more unnatural, we do not remember ever to have seen. Repudiating, almost entirely, every recognised principle in the laws of composition, he has given the rein to his fervid and impetuous fancy, and allowed it to rush onward at will; the effects he produces are startling in their intensity of light and shade, and in the horrors of the scenes depicted; his pencil is as bold as his imagination. There is one picture particularly fine, and free from all the hideous features that distinguish the others—that where the Jew is passing a crucifix by the roadside in the midst of a storm at night: it is a grand example of composition and execution.

But, let us ask, what good purpose can such a book as this subserve? We may admire the artist's genius, and that is all. These pictures afford no pleasure, they offer no instruction; they only produce a feeling of pain, allied, however, with regret that so much real talent should lead to so unsatisfactory a result. A friend of ours says he shall not despair of "Young England" becoming as wise and as brave as their fathers so long as Punch gathers crowds in our streets; but we should certainly despair of good and true Art being appreciated in our country if M. Doré's "Wandering Jew" finds a hearty welcome among us.

**SIR JOSHUA REYNOLDS AND HIS WORKS.** Gleanings from his Diary, unpublished Manuscripts, and other Sources. By WILLIAM COTTON, M.A. Edited by JOHN BURNET, F.R.S. Published by LONGMAN & Co., P. & D. COLNAGHI & Co., London; R. LIDSTONE, Plymouth.

In the year 1854 we published in the *Art-Journal*, as most of our readers will doubtless remember, two papers, with illustrations, on Sir Joshua Reynolds, the materials for which were placed at our disposal by Mr. Cotton, a gentleman residing in the vicinity of the painter's birthplace, and who had employed his means and his leisure in collecting together the documents and the information he kindly put into our hands. We stated at the time that we believed it to be the intention of Mr. Cotton to publish his manuscripts and papers at some future opportunity, and, consequently, we were quite prepared for the appearance of a volume respecting Sir Joshua, yet scarcely for such a book as that before us. The author had in his possession ample materials for writing a valuable biography, had he used them judiciously, and been disposed to enter upon a critical examination of the merits of the painter; he would then have separated the valueless from that which is worthy of preservation, and with the latter might have reared a literary monument to his Art-idol that would do honour to his memory. But the wheat and the tares have been sowed together indiscriminately, and have grown up together; as a consequence, the harvest is unsatisfactory to those who desire to reap profit from it, though by no means uninteresting to such as seek only amusement in gossip and anecdote. Of such matter there is abundance scattered almost broadcast, and this may render the volume acceptable—perhaps more acceptable than a learned dissertation on the style and works of Reynolds—to the general reader. As a justification or palliation of Mr. Cotton's shortcomings, he says, "I have abstained altogether from introducing my own opinions and remarks on Sir Joshua Reynolds' method of painting, and on his merit as an artist, preferring to avail myself of the more valuable and important observations of Wilkie, Haydon, and Burnet." The remark, and the entire absence of anything like criticism, induce the opi-

nion that though Mr. Burnet's name appears on the title-page as editor of the volume, his labours must have been restricted to seeing the sheets through the press; there are no editorial notes that can lead to the supposition that so practised a writer on Art as Mr. Burnet had any hand in them.

Speaking of the press, what can be said about the "getting up" of this volume? It is printed in a provincial town—not a small one, however—and in many places the provincial press has shown itself little inferior to the metropolitan. But this book is as miserable a specimen of printing as we ever saw: the woodcuts—which are *replicas* of those introduced in our articles, and we know, therefore, what they ought to have been—are abominable—absolute blots on the volume: far better they had never been inserted than to be thus printed. In the time of Reynolds, such illustrations would scarcely have passed muster, even in a child's book; in our age of advanced typographical work of every kind, they are unpardonable. We recommend Mr. Cotton to look to this matter, if a second edition of his work is called for.

**THE LOVER'S LETTER BOX. THE GARDENER'S SHED.** Printed and published by G. BAXTER, London.

It is so long since we have seen any new examples of Mr. Baxter's pretty "oil-prints," that we thought he was contenting himself with the laurels already acquired in his peculiar branch of productive Art. The appearance of these two subjects, both of considerable size, proves, however, that he has not been resting on his oars, and that he has progressed in more ways than one; for the "Lover's Letter Box"—a young lady stealthily and wickedly dropping a letter into the hollow of an old tree, from a picture by Mrs. McLeod—is, in purity of colour and in delicacy, a vast improvement upon a somewhat similar print published a year or two since; while "The Gardener's Shed," from a drawing by Bartholomew, is as brilliant and as gay as any artist's colour-box could impart to a drawing of rich flowers and ripe fruit. These prints are really worth framing and hanging up in any lady's boudoir.

**THE LIFE OF MICHAEL ANGELO BUONAROTTI; with Translations of many of his Poems and Letters. Also MEMOIRS OF SAVONAROLA, RAPHAEL, AND VITTORIA COLONNA.** By JOHN S. HARFORD, Esq., D.C.L., F.R.S. 2 Vols. Published by LONGMAN & Co., London.

**ILLUSTRATIONS, ARCHITECTURAL AND PICTORIAL, OF THE GENIUS OF MICHAEL ANGELO BUONAROTTI.** With Descriptions of the Plates by the COMMENTATORE CANINA, C. R. COCKRELL, Esq., R.A., and J. S. HARFORD, Esq., D.C.L., F.R.S., Members of the Roman Academy of Painting of St. Luke. Published by COLNAGHI & Co., LONGMAN & Co., London.

Michael Angelo Buonarroti,—Architect, Sculptor, Painter, Poet,—where else, under one name—except that of Leonardo da Vinci, who, unlike Buonarroti, did not show equal power in all—would biographer find such a combination of subject-matter for his pen? And among them there is not one that can be omitted, or even lightly passed over, without great injustice to his memory. Though Reynolds, Flaxman, Fuseli, &c., have left us their respective opinions upon particular characteristics of one or other of the arts practised by Michael Angelo, and the history of his life has been written by Duppa,\* much, very much, yet remained to be said of one who stands upon so lofty a pedestal in the temple dedicated to Art. Mr. Harford's two volumes will go far to supply deficiencies previously existing, but the theme is still far from exhausted.

On reading the lives of many of the old masters of Art, one cannot but be struck with the fact that these men occupied no unimportant place in the political histories of the times in which they lived. The Arts seem almost to have engaged as much of the attention of popes and princes as any matters connected with the rule and government of their states; and thus artists were not only the friends and guests of their sovereigns, but were active participants in events that stand forth as remarkable in the annals of their country. Mr. Harford, therefore, very judiciously, as it appears to us, takes up that part of the life of Michael Angelo which other writers have omitted to tell us, especially as regards his intimacy with Savonarola, who attempted to regenerate the church and the age, and with Vittoria Colonna, the noble-minded Marchioness of Pescara. His aim has been, as he says, to develop Michael Angelo's character, artistic and social, political and religious, and to prove him to have been in each of these particulars equally worthy of esteem and admiration.

\* Bogue's "European Library." London, 1846.

The Platonic philosophy pervading the Florentine School at that period held firm possession of the mind of the "triple-crowned" artist, and powerfully influenced the character of his art and his poetry: this subject Mr. Harford discusses at considerable length, and affords the reader a tolerably clear insight into the speculative theories of its doctrines. The volumes also include many of Buonarroti's poems, which reflect back so large a portion of the lofty thoughts and pure sentiments that shone in the mind of their author; "showing," as Wordsworth says, "how conversant his soul was with great things." This subject was admirably treated by Mr. J. E. Taylor, in a little work that came under our notice five or six years ago,\* but which Mr. Harford does not appear to have met with; or, if he has, he makes no reference to it.

The limits of our "review" columns forbid extracts, else there are several passages in this work we would gladly have transferred to our pages. It is one without which no Art-library will be considered complete.

The book of illustrations, the title of which is given alone, is almost a necessary adjunct to the "Life." It contains several well-engraved examples of Buonarroti's finest works in architecture, sculpture, and painting. The scale on which these are drawn is large, consequently they could not be conveniently included in Mr. Harford's volumes.

**PENCILINGS IN POETRY: A SERIES OF POEMS.**

By the Rev. M. VICARY, author of "Notes of a Residence at Rome." Published by A. HALL, VIRTUE, & Co., London.

Mr. Vicary speaks truly when he says, "the pillars of the press, those arbiters of reputation, seek patiently for any traces of gold they can find"—in modern poetry—"and whisper hope and help, as confidently as kindly, to the intellectual investigator;" but we are not quite sure that the exercise of such amiability of spirit is always judicious, or even kind; it may seduce a young traveller in the realms of imagination into a path the difficulties of which he has not strength to contend against, and the end of which is to him literary extinction, so that it would have been better for him never to have tried it. We are far, however, from thinking that Mr. Vicary is to be classed among the number of those who are in danger of being beguiled by the voice of that siren, the friendly critic, for he is worthy of encouragement. His volume of poetry—the subjects chiefly sacred or sentimental—is written with taste and feeling, though the thoughts, good in themselves, are sometimes expressed in poverty of language, and there is an occasional halt, or irregularity in the measure. The sonnets are the most finished productions, but the longest poem in the volume, "Eva," a tale of the Irish conquest, is written with spirit and descriptive power.

**THE LITTLE WORLD OF LONDON; OR, PICTURES IN LITTLE OF LONDON LIFE.** By CHARLES MANBY SMITH. Published by A. HALL, VIRTUE, & Co., London.

A series of most amusing papers, which, though they have made their appearance in various periodicals, are of sufficient interest to be collected and published in a separate form. Mr. Smith has dived into many of the mysteries of London life, not in its lowest phases, but into those which lie open to the observation of most men who frequent the highways and by-ways of our vast metropolis. In the course of his wanderings and his experience he has fallen in with some strange acquaintances and stranger localities, and possessing the happy talent of imparting a vivid, yet not unnatural, colouring to his canvases, he has produced a little collection of life-like pictures. Speaking of pictures draws our attention to one of these sketches in particular; it is called, "Confessions of a Picture-Dealer's Hack," we think we know two or three "Mr. Sappers" who might have sat to Mr. Smith for his model; the race of picture-forgers is not yet exterminated.

**THE NATIONAL DRAWING MASTER.** By W. A. NICHOLLS, Part I. Published by REEVES & Sons, London.

The demand for a re-issue of this work, noticed in the *Art-Journal* on its first appearance, about a year ago, has afforded the author the opportunity of adding to his previous remarks an "Appendix on Sketching from Nature," which will be of service to those who are endeavouring to accomplish a difficult, but not always an impracticable, task—that of teaching themselves to draw. There are many useful suggestions thrown out in this Appendix.

\* "Michael Angelo, considered as a Philosophic Poet: with Translations." By J. E. Taylor. Published by J. Murray, London.



# AN EXQUISITE LUXURY.

It appears strange, that while the Arts and Sciences of the present period are acknowledged to be subservient to the wants of man to a greater extent than has ever before been known in the world's history; those considerations which ought to be primary are too frequently the last to be entertained.

There have been within the last century many and various changes of Dress, which, although decided alterations, how very few are real improvements. Take the Hat for instance; there cannot be two opinions, we should think, between the Spanish of the seventeenth century and the present abomination for such a climate as England, except the present Riding Hat for Ladies.

What shall we take next? The Coat? The Vest? Trowsers or Boots? Where in any of these is skill or science brought to bear in the production of a pure and "bona fide" Invention (*not imitation*) combining utilitarian improvement upon the works of our forefathers. We regret to be compelled to state that the last named article is the only one at present that claims the honour; and with a view of placing the *understanding* of this subject upon a better footing, Messrs. MEDWIN & Co. of 86, REGENT STREET, respectfully solicit an inspection of their Newly Invented RESILIENT BOOTS, which call forth universally such remarks as the following from many who have seen them for the first time:—

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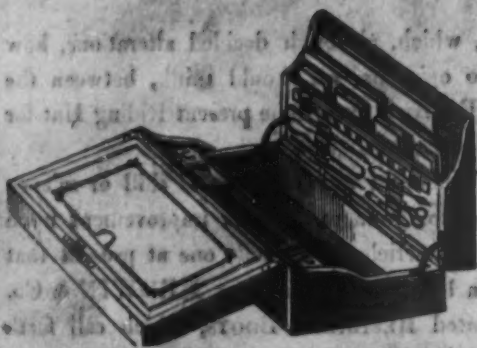
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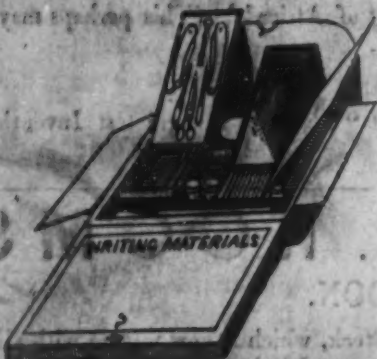
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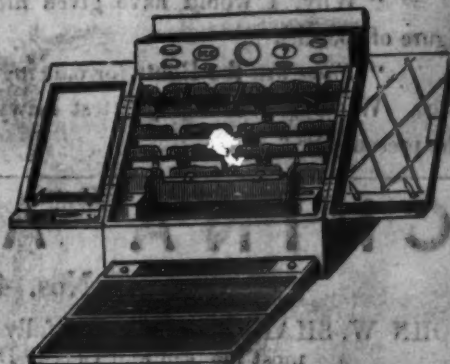
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